

Martacelio

Graphic
Design

Selected
Work



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About Myself

Work Experience

Selected Projects

Hi! I'm Marta Celio

I am a multidisciplinary concept-led graphic designer with a passion for branding, typography, editorial design and print.

In my work, I aim to question the current social dynamics and celebrate culture, communicating complex ideas effectively in a more accessible form to bring about social change. In my self-initiated project, often drawing inspiration from critical theory and pop culture, I am interested in analysing the current social discourse, commentating on everyday life.

In the past few years, I have developed a wealth of experience in creating inventive visual concepts and design assets, working on a range of projects for social causes, education, cultural events and non-profit organisations. Working on these projects, I had the chance to refine my design and visual thinking skills whilst feeding into my keen interest and curiosity towards all aspects of graphic design. I am always eager to learn more and I enjoy collaborating with like-minded individuals.

I believe in the subversive potential of words and images.

Work Experience

October 2020 - Present
In-House Graphic Designer and Editorial Advisor
Cognitive Paths

October 2020 - October 2021
Head of Design and Project Lead
Bristol Black History Month Magazine

January 2021 - June 2022
Graphic Designer and Marketing Assistant
One Bristol Curriculum

July 2020 - Sept 2020
Graphic Designer Intern
Encounters Film Festival

Additional Experience

September 2022 - Present
Associate Lecturer
The University Of West Of England - Graphic Design

October 2021 - Present
Visiting Speaker
The University Of West Of England - Graphic Design

March 2020 - May 2020
Editorial Designer
End Of The Year Publication C.E.O.s - UWE Graphic Design

October 2019 - November 2019
Graphic Designer and Video Editor
Bricks And Mortar Exhibition - UWE Graphic Design

Selected Freelance Experience

December 2022 - Present
Graphic Designer
Royal College of Art, Intelligent Mobility Master of Art

December 2022 - January 2023
Web Designer
Frog Marsh Easton

September 2022 - December 2022
Graphic Designer
The Assemblies (Canteen, Old Market Assembly, Harbourside N°1)

August 2021 - February 2022
Graphic Designer
Extra Strong

August 2021 - February 2022
Graphic Designer and Front-end Web Design
Tales of Care & Repair - Repair Acts, School of Art and Design and Digital Cultures Research Centre/DCRC)

August 2021 - Present
Graphic Designer
Home From Home

March 2021 - April 2021
Graphic Designer and Front-end Web Designer
Liminal Routes

February 2021 - April 2021
Project Coordinator and Graphic Designer
Re-Work In The Future - Street Corner Reading Room Bristol (UWE)

Encounters Film Festival Catalogue 2020

Outcome:

Visual Identity
Promotional Material
Impact Report
Social Media

Displayed:

Editorial Design
B5 125 x 176 mm

Role:

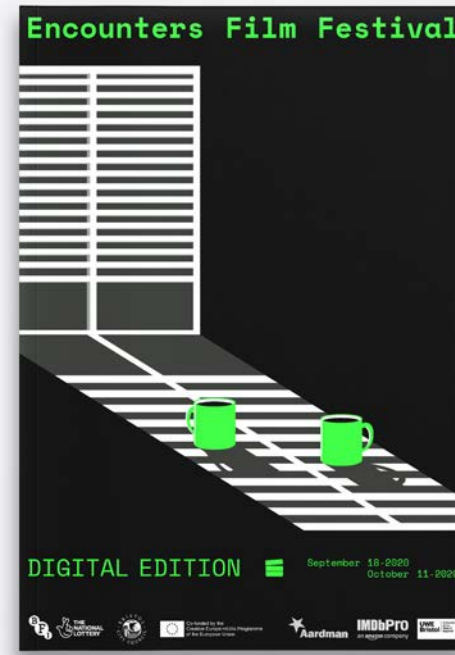
Graphic Design intern

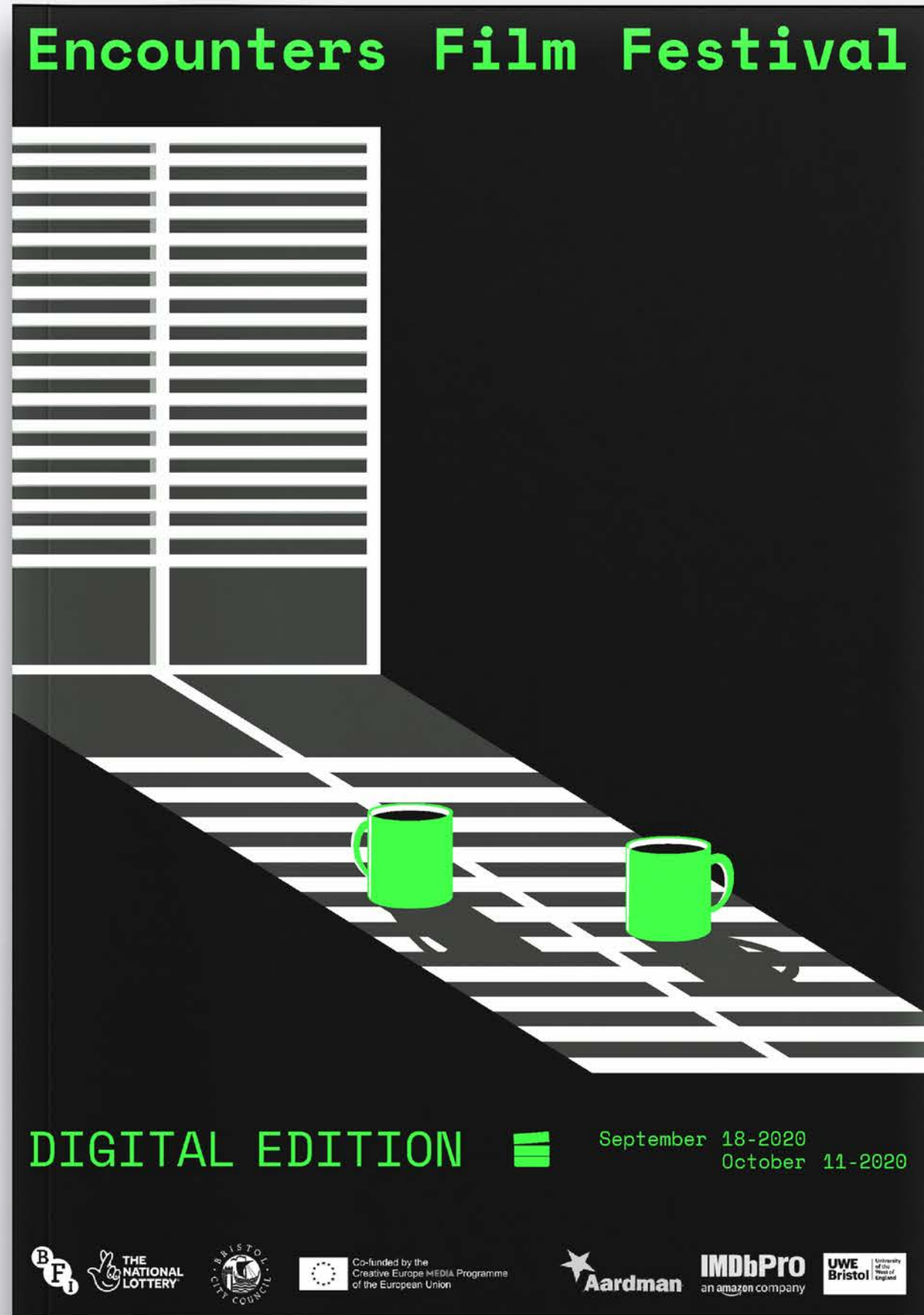
Overview:

Encounters Film Festival is a short film and animation festival which takes place yearly in Bristol. Following the company's pre-existing branding guidelines, I created a new visual concept and designed the catalogue for the 2020 digital edition of the festival to reflect the new digital format of the event. After the end of the festival, I was also commissioned to design a series of infographics and an annual report to encapsulate the reception of the 2020 edition.

Additional Links:

The whole catalogue pdf can be viewed here:
[Encounters Film Festival 2020 Catalogue](#)





A-B

In Competition

www.encounters.film

22

ARMSTRONG



Russ Etheridge
UK
2020
11:00

Mel builds sculptures of her crisp-obsessed crush. When the moon vanishes before her eyes, she must find a way to save the world before it crumbles into tiny pieces.

Contact email: contact@russelltheridge.com

Animated Encounters Grand Prix, Best of British: Animation, IMDbPRO UK Audience Award.

AURA



Chun Chun Chang
USA
2020
05:00

A man encounters the goddess of the wind inside a deadly storm.

Contact email: chunchununa@gmail.com

Animated Encounters Grand Prix, IMDbPRO International Audience Award.

ATOMIC LOVE



Imogen McCluskey
Australia
2020
11:00

It's 1968. Recently married Dana helps her eternally-single friend Aleo make a video profile for a dating service called ATOMIC LOVE, provoking a confession that forces them to address the nature of their relationship.

Contact email: imymccluskey@hotmail.com

Brief Encounters Grand Prix, IMDbPRO International Audience Award.

AUTUMN WALTZ



Ognjen Petković
Serbia, USA
2019
19:00

A couple is trying to reach freedom out of besieged town. On their way out stands barricaded with unfriendly soldiers.

Contact email: mansarda2013@gmail.com

Brief Encounters Grand Prix, IMDbPRO International Audience Award.

BACKWARDS



Marco Augelli
UK
2019
11:00

In a corporate world where everybody walks backwards, one young man stuck in a dead-end job tries to break out of the cycle of normality.

Contact email: marco@marcoaugelli.com

UK Student Award, IMDbPRO UK Audience Award.

BATTLEFIELD



Jannis Lenz
Austria, Germany
2020
09:00

Inspired by the quote of Austrian Expressionist, Oskar Kokoschka: "Weeds are nature's opposition to the governance of gardeners", BATTLEFIELD shows the inner life of a military base as a microcosm that seems to have fallen out of another time.

Contact email: info@refreshingfilms.com

Brief Encounters Grand Prix, IMDbPRO International Audience Award.

BARE TREES IN THE MIST



Rajan Kathet
Nepal
2019
15:00

At the onset of winter with no contact from her husband, a young mother calls on her returnee neighbour, expecting gifts for herself and her son.

Contact email: salpafilms@gmail.com

Brief Encounters Grand Prix, IMDbPRO International Audience Award.

BED



Lucy Campbell
UK
2019
05:00

Artist's film: a couple, long married, stitch themselves together in bed, the bed itself is stitched, web-like, into the room. A reflection on the intimacy and captivity of a long relationship.

Contact email: lucyhelenacampbell@icloud.com

Brief Encounters Grand Prix, Best of British: Live Action, IMDbPRO UK Audience Award.

A-B

In Competition

www.encounters.film

23

Counter Sound

Outcome:

Visual Identity
Content Curation and Gathering
Publication

Displayed:

Editorial Design
Book 120 pp
300x300 12" Vinyl Size
180x180 7" Vinyl Size
120x120 CD Size
100x63 Tape Size

Overview:

An exploration of the birth, rise and fall of independent music, a phenomenon which took place in England throughout the late 70s, 80s and 90s. The record labels which emerged during these years, characterised by their different sounds and use of technological innovations, will define musical influences which are still the root of various musical genres nowadays. All content was selected and curated in this book to highlight the stories of the most influential independent record labels formed as a reaction to mainstream music and the historical circumstances of the time.

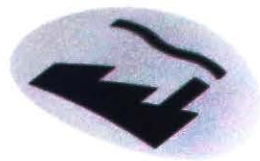
Additional Links:

The whole book pdf can be viewed here: [COUNTER SOUND](#)





FACTORY RECORDS



*How factory record was started in 1976
by Tony Wilson and Alan Erasmus*

Factory Records was a Manchester based British independent record label started in 1976 by Tony Wilson and Alan Erasmus, which featured several prominent musical acts of the 1970s such as Joy Division, New Order, A Certain Ratio, The Durutti Column, Orchestral Manoeuvres in the Dark and James Brown. Wilson and Erasmus conceived the label as a way to support and promote the artists recording for it, a concept which was a contrast to the traditional record industry where the label's primary concern was to make money. Wilson's business model couldn't have been more different to that of the established music industry. Wilson assembled a pool of talent to run the label, Martin Hannett, the old hippy who produced Spiral Scratch, would take care of the music and he recruited a talented art school graduate, Peter Saville, to create Factory's distinctive look. With all the elements in place, the question now was, would it work? Joy Division's and Factory's debut album, *Unknown Pleasures*, was to be the testing ground. *Unknown Pleasures*, was the first album released by Factory in 1977, at the same time that their manager Rob Gretto joined the label. The album received great critical acclaim, the band appeared on the front cover of the UK music magazine *NME* and recorded a session for influential BBC DJ John Peel. Wilson credits this success with turning the label into a "true business".

"The thing about Tony is you always got the impression he's got big, big, BIG ideas. He always thought big. Factory is not just about records, it's about everything."



The Factory (1976)
Peter Saville, Tony Wilson, Alan Erasmus

THE STORY

CHAPTER 1: THE ROOTS OF INDEPENDENT MUSIC

KLF COMMUNICATIONS

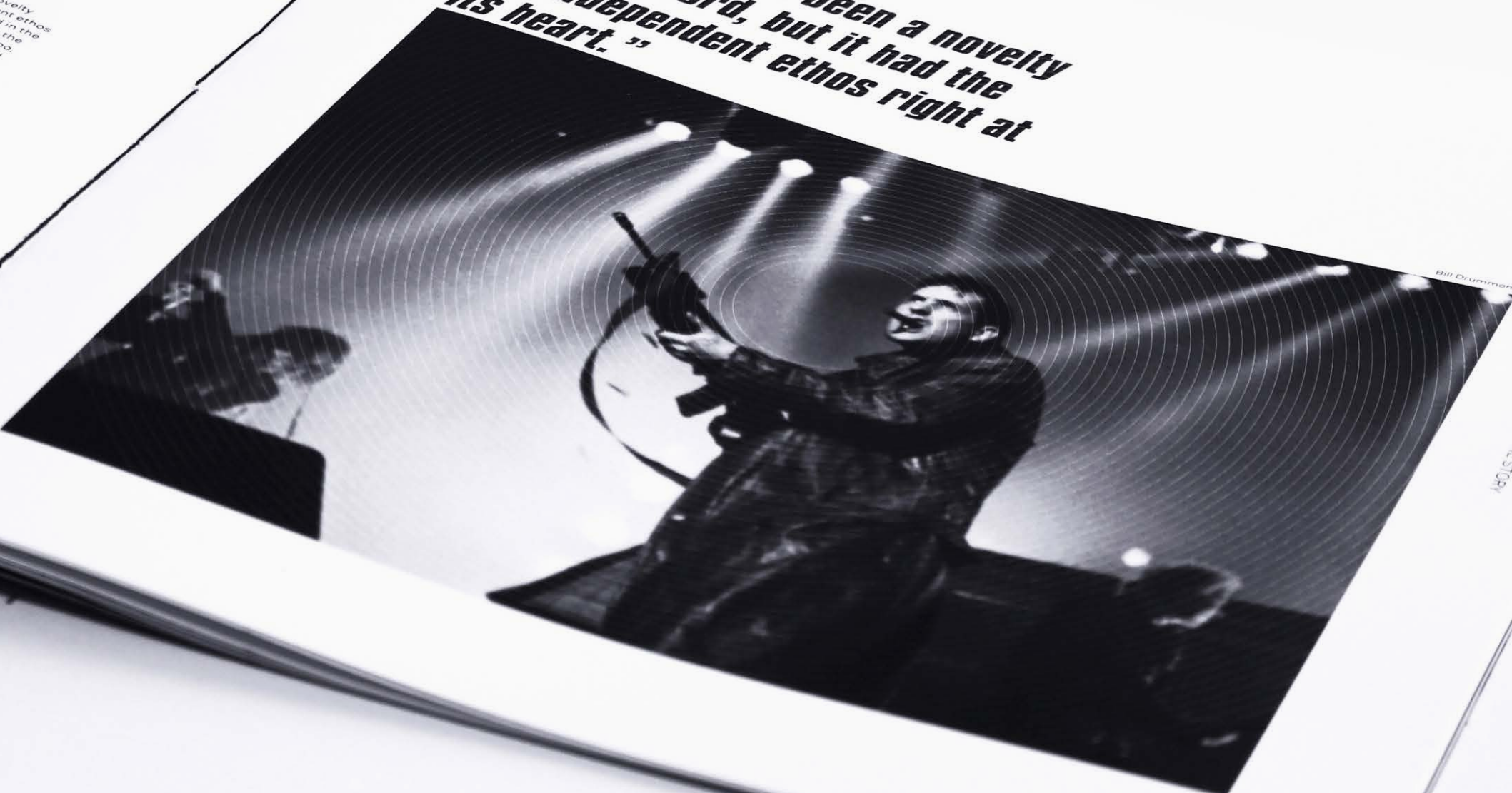


Using new cheap computer technology Bill Drummond and Jimmy Cauty completely changed how music was being created

The KLF, also known as the Justified Ancients of Mu Mu, The JAMs, the Timeboys and other names, are a British electronic dance act that in the late 1980s and early 1990s, beginning in 1987 Bill Drummond (also King Bob D) and Jimmy Cauty (also Rockman Rock) released hip hop-influenced sample-based records as the Justified Ancients of Mu Mu, and in the mid-1990s (the album number one hit single "Tramadol") as the Timeboys. The KLF released a series of international hits on their own KLF Communications record label and became the biggest-selling singles act in the world for 1991. The duo also published a book, *The Manual: How to Have a Number One (the Easy Way)*, and produced a road movie called *The White Room*. Bill Drummond and Jimmy Cauty headed from The KLF an successful UK independent singles band in 1996. The partners whilst they were working in A&P and W&A studios.

With no manager, no office. They had a lock-up, where they kept their costumes that they wore on *Top Of The Pops*, with the horns coming out of their heads. And a squat and a phone. And two visionary imaginations in Bill and Jimmy. And two was a source of cash from chaos again rippling through the industry - that every thing's possible. It's got nothing to do with guitars. It's got nothing to do with people in suede or leather jackets singing about their girlfriends. It's people doing something truly extraordinary that hasn't been done before.

"It might have been a novelty dance record, but it had the DIY independent ethos right at its heart. It was an indie spirit forged in the early part of Bill Drummond's career, when, in the late '70s he founded the seminal record label Zoo, home to the likes of Echo and the Bunnymen and Teardrop Explodes. But by the mid-80s, he'd left the indie world behind. And he was working for the enemy - the major label Warner."



CHAPTER 1 - THE IMPACT OF DANCE MUSIC

The Market Will Regulate Itself

Outcome:

Visual Identity
Vinyl Design (outer + inner sleeve)
Video Production
Sound Editing
Research Document

Displayed:

7" Vinyl Design
Outer Sleeve

Overview:

The past few years of British politics have been characterised by privatisation, market deregulations, austerity policies and competitiveness. These are only some of the defining characteristics of the Neoliberal ideology through which policies have been implemented and continue to rule the political landscape of both sides of the Atlantic. Neoliberal policies have shaped not only the way we live but also our society and environments.

As a way of encapsulating the ideological change brought about by this ideology and its repercussions on our system, I created a sound piece, mixing recorded sounds titled 'The Market Will Regulate Itself' as a social commentary on our current system.

The sleek contemporary stock market-inspired aesthetic displays aspects of competitiveness, deregulation and automation which characterise our current political and economic system. The sound piece, with its uplifting rhythm, includes more unsettling sounds in an attempt at satirically comment the society we currently live in.

Additional Links:

Listen to the soundtrack here:

[The Market Will Regulate Itself - The Sound Of Neoliberalism](#)









The Nocturns

Project:

Visual Identity
Merch Production

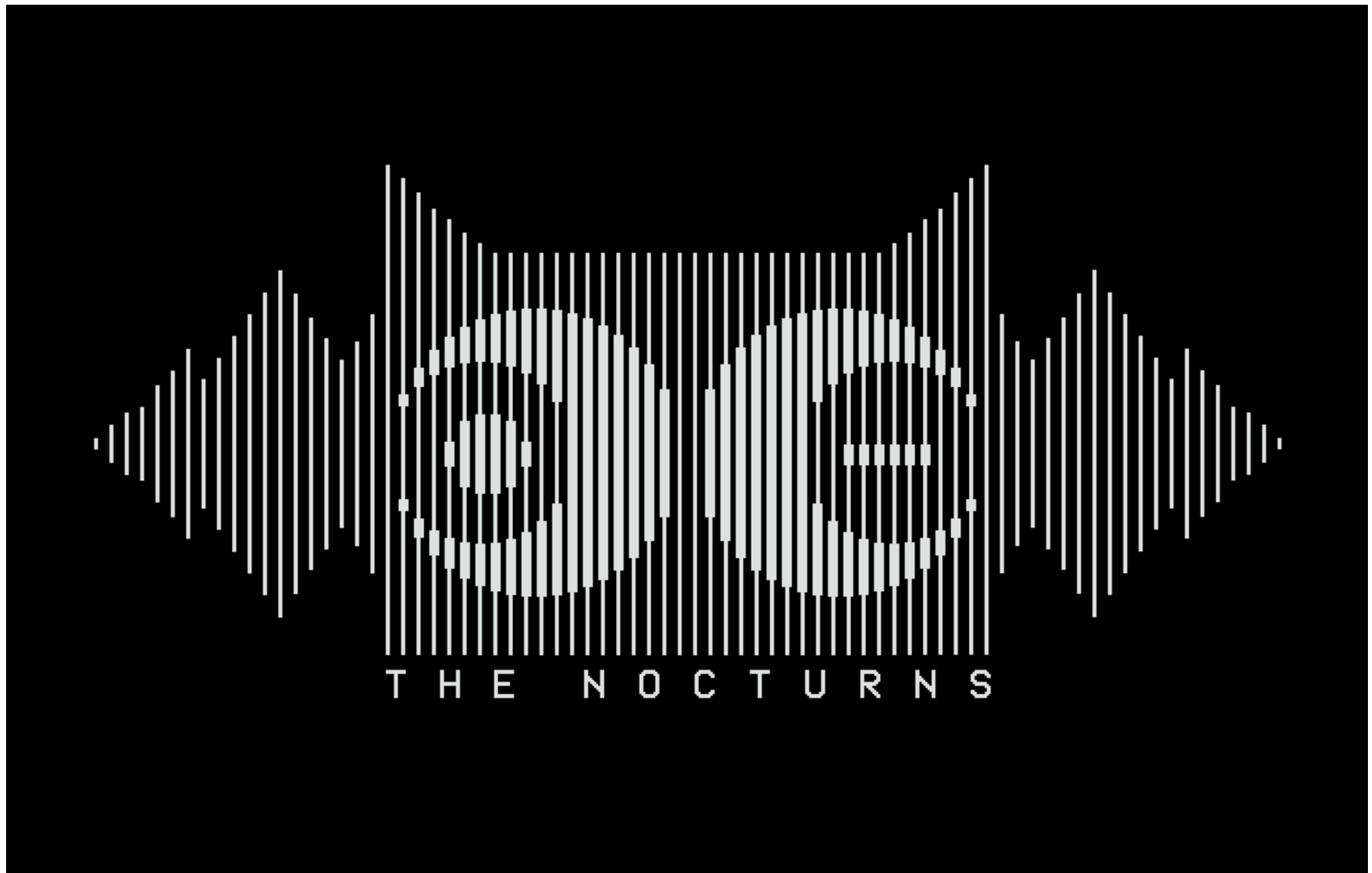
Displayed:

Logo Design
Screenprinted merch

Overview:

The Nocturns are a pop music-producing duo based in London, founded by Joe and Charlie. The design I wanted to create a playful and catchy design to reflect the duo's music and practice.

The logo represents an owl to illustrate the name of the duo. The image is composed of lines of different thicknesses, which form a sound wave. The two eyes subtly create a monogram capturing the initials of the two founders, J and C, and also depict different mediums used by the producers in their process, such as mix tapes and DJ decks. The winking eye creates asymmetries within the design and suggests the friendly and approachable nature of the duo, whilst encapsulating their approach to music production.







Bricks + Mortar

Outcome:

Visual Identity
Promotional Material
Social Media assets
Exhibition Curation
Video Production

Displayed:

Visual Identity
Exhibition Curation
A4 invite
A3 Exhibition Guide

Role:

Graphic Designer and
Video Producer

Overview:

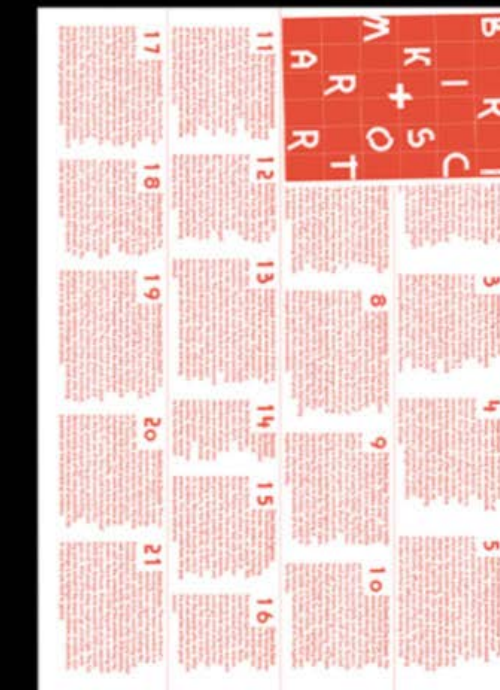
In 1919, the Government created the Addison Act, a move that made individual housing needs a national responsibility and aimed to provide good quality housing for working people. 100 years on, in 2019, the state of housing is not only a national crisis but a national scandal. Our government is failing to provide affordable housing for everyone, property prices and rents are inflating and an acute housing shortage and lack of investment has led to the increased displacement of citizens and a sense of loss of community. Bristol is particularly affected.

Bricks and Mortar, was set up as an exhibition to display and engage the public with the work of 3rd year UWE students on this topic. The outcomes were in the format of site-specific mega graphics and were all installed in the city at the same time on Monday 11th November and then exhibited at The Vestibules in College Green.

Identifying issues and sub-themes within the subject was the first most essential step into creating a visual identity for an event relating to such a pressing matter. This process was inspired by visiting speakers, archive visits, workshops and conversations around the topic. The visual identity was designed to communicate effectively the urgency and the gravity of the subject matter. The use of building blocks and modular design also references aspects of architecture and the built environment.

Additional Links:

The project website can be viewed here: [Bricks + Mortar](#)





BRICKS + MORTAR

The Vestibules,
Bristol City Hall,
College Green,
BS1 5TR

18th November
2.00-6.30pm

Free Entry!
It's BYOB!

We thank Bristol City Council for the loan of the building and the support of the Bristol City Council Design Team. We also thank the Bristol City Council for the loan of the building and the support of the Bristol City Council Design Team.

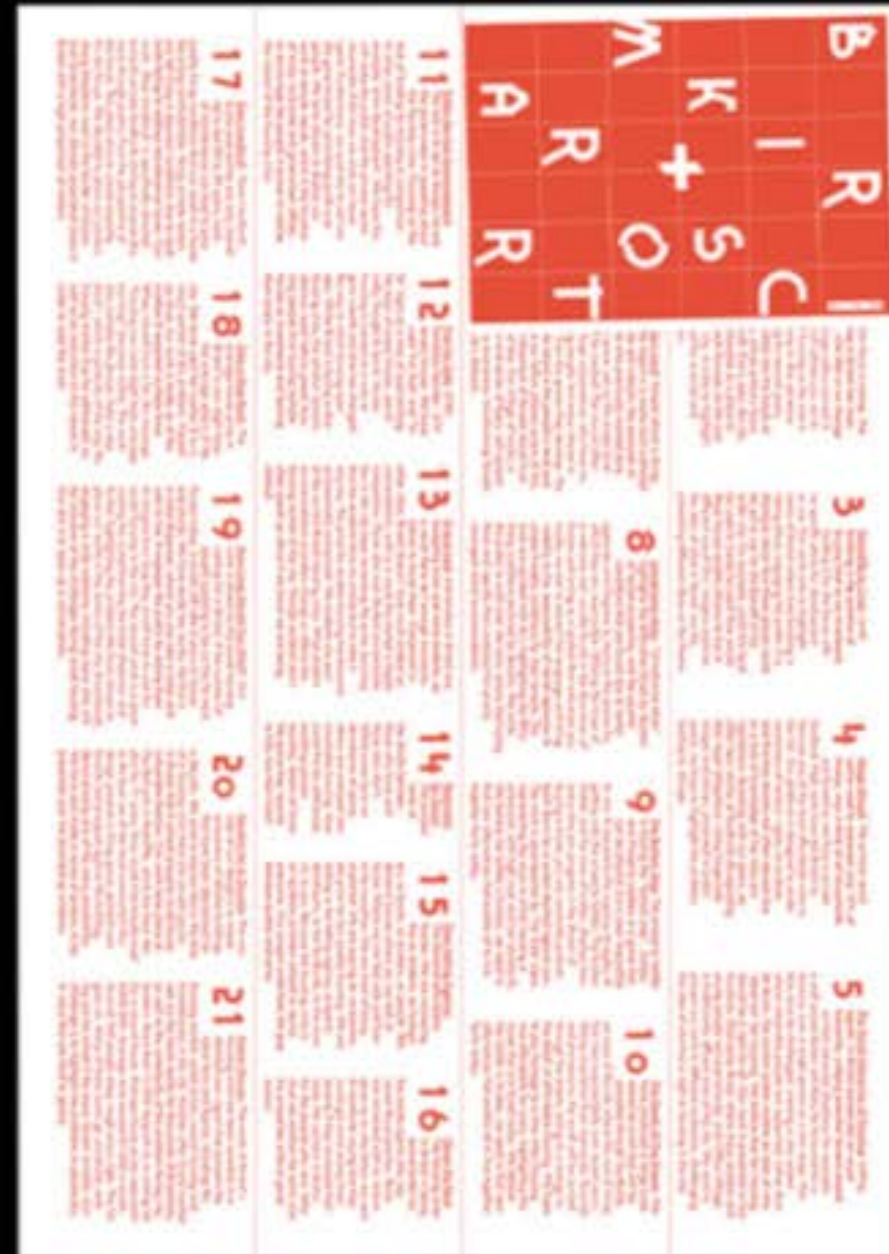
Please come and join us at The Vestibules (Bristol City Hall) on Monday 18th November where an exhibition showcasing the documentation of our actions will take place.

In 2010, the government created the National Affordable Housing Programme and aimed to provide good quality housing for working people. 100 years on in 2019 the state of our housing is not only a national crisis, but a national scandal.

The biggest failure of our government to provide affordable housing for everyone has led to a country where the value of the UK's private rental sector is greater than the GDP's of over 100 countries around the world. It is a speculative and out of control business. Our city Bristol is particularly affected. Inflated property prices and rents, no more housing shortage and lack of investment has led to the increased displacement of citizens and a sense of loss of community.

On November the 18th, between 2pm and 6pm, Bristol will be reminded of the dire situation it finds itself in on the third year BA Hons Graphic Design students take to the streets to express our collective distress. Our mission is to make visible the extent of the housing crisis across Bristol and more broadly the UK, showing we are no longer happy for the politics of our property to be left for the market to decide.

www.bricksandmortar.org



BRICKS
+
MORTAR



BRICKS
+
MORTAR



C.E.O.s* Community Evolution Optimists

Outcome:

Visual Identity
Content Gathering
Workshop Organisation
Editorial Design

Displayed:

Editorial Design
B5 125 x 176 mm

Role:

Editorial Designer
Workshop moderator

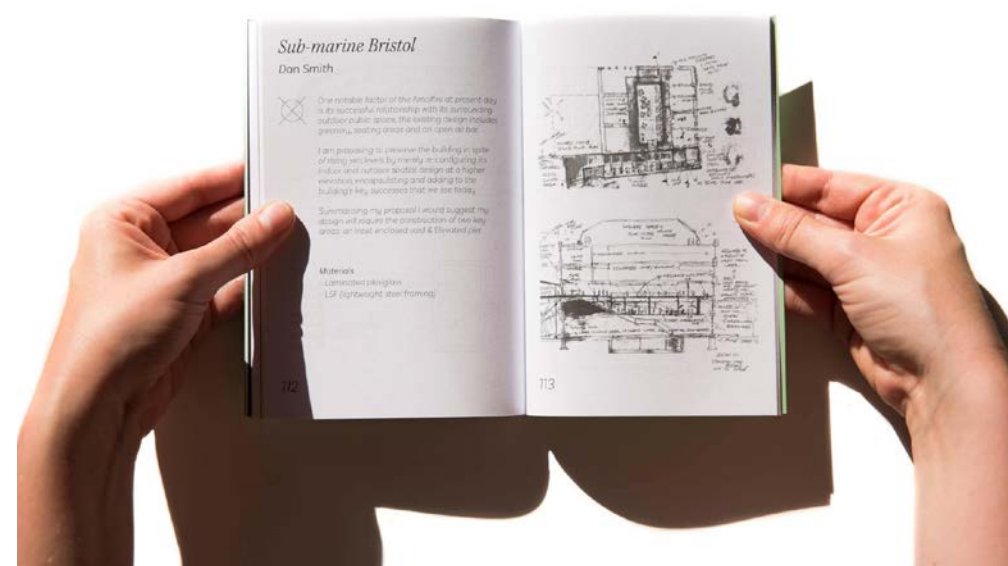
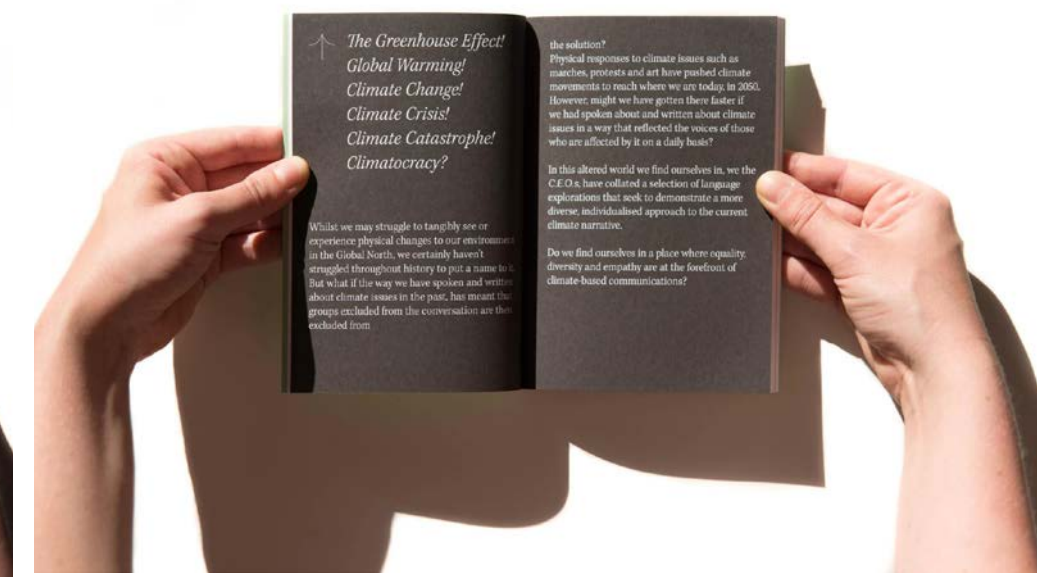
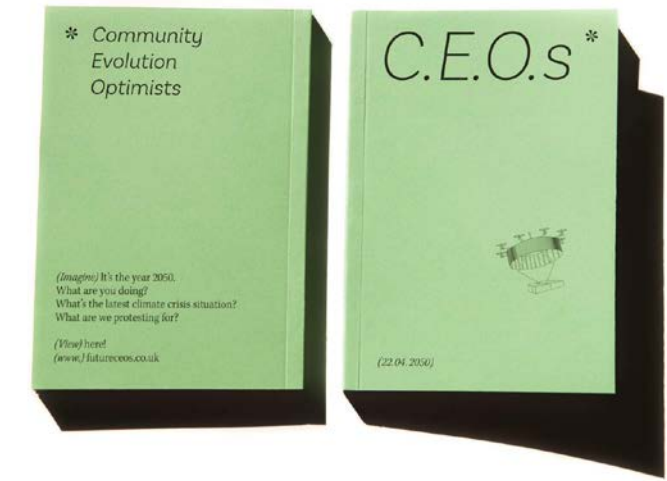
Project Overview:

Climate Evolution Optimists is a collaborative end of year project, based around the theme of Solastalgia, climate-based media narratives and speculative climate-focused scenarios. The process of producing the book involved creatively and inclusively exploring climate futures in the year 2050, using methods of speculative, critical & participatory design. Speculating on daily life in Bristol, 2050, through the lens of current climate projections, the C.E.O.s* seek to engage those groups disenfranchised by current media platforms, to think differently and to engage in community-focused conversations, debates and action around climate issues.

The content of the book was generated through workshops, conversations with the Class of 2020 students and interviews with the general public. The design was the result of a collaborative effort from the end-of-year production team.

Additional Links:

Project Feature: [C.E.O.s 3rd Year Publication Feature](#)
The whole book pdf can be viewed here: [C.E.O.s*](#)





↑
The Greenhouse Effect!
Global Warming!
Climate Change!
Climate Crisis!
Climate Catastrophe!
Climatocracy?

Whilst we may struggle to tangibly see or experience physical changes to our environment in the Global North, we certainly haven't struggled throughout history to put a name to it. But what if the way we have spoken and written about climate issues in the past, has meant that groups excluded from the conversation are then excluded from

the solution?

Physical responses to climate issues such as marches, protests and art have pushed climate movements to reach where we are today, in 2050. However, might we have gotten there faster if we had spoken about and written about climate issues in a way that reflected the voices of those who are affected by it on a daily basis?

In this altered world we find ourselves in, we the C.E.O.s, have collated a selection of language explorations that seek to demonstrate a more diverse, individualised approach to the current climate narrative.

Do we find ourselves in a place where equality, diversity and empathy are at the forefront of climate-based communications?

EVERYTHING

I REPEAT

EVERYTHING

IS A

RESOURCE

What was once known as rubbish or garbage is one of today's most valuable resources and is mined both on land and sea.

UK On The

BOIL!

Worse case plan scenario drawn up for death toll in excess of 300,000.

"We're skipping along a tightrope!" they scream.

Protesters strike against this unacceptable summer, amidst fears the UK is down into the depths and facing extinction.

Tales of Care & Repair

Project and Outcomes:

Editorial Design
Front-end website design
Promotional Material

Displayed:

Editorial Design
B5 125 x 176 mm

Role:

Editorial Designer
Front-end Web Designer
Editorial Assistant

Project Overview:

TALES OF CARE AND REPAIR gathers stories of the repair of everyday objects from India, the UK and Brazil. The project was commissioned by the British Council, following COP26

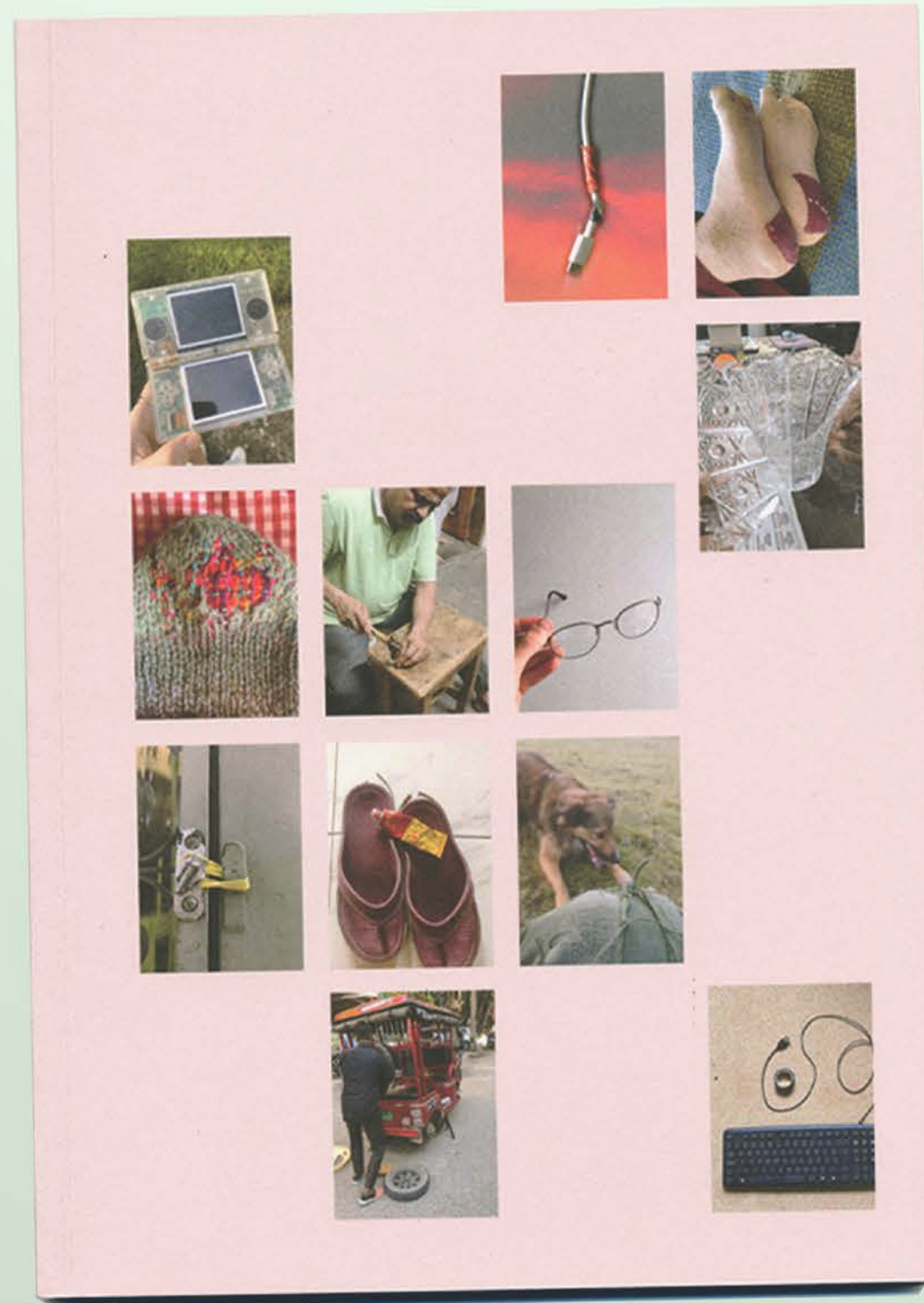
Considering repair as a potentially radical act that can transform our relationship with our material worlds, the programme aims to build an archive of 'stories' of everyday repaired objects.

The programme explores how repair cultures manifest in different ways and intersect with climate change, craft and traditional practices and environmental reparations. The workshops and seminars aim to explore the meaning of repair in different contexts. The publication was created at the end of the programme to display the content gathered through practitioners' interviews, contributions and online submissions, including a crowd-sourced collection of photographs and stories showcasing repair cultures in the UK, India and Brazil.

Additional Links:

The project website can be viewed here: [Tales of Care & Repair](#)





ALLYSHIP

PARCERIA

Allyship

TALES OF CARE & REPAIR brought together three allies - Repair Acts, Toxics Link and Gambiologia. Common to each group is that they have been founded by artists who work across disciplines, with our collective work crossing (but not exclusive to) the fields of performance and installation art, photography, graphic design and image making, tactical technology, critical making and textiles and speculative design. Our work also takes in applied practices such as art curation and production, education and eco-psychology including radical and critical pedagogies, place-based learning, curricula development, environmental activism, writing and publication experiments as well as policy making and traditional academic scholarship.

Initially established in 2018 by the artist and researcher Teresa Dillon, in conversation with many others⁹, Repair Acts explores in a pluralistic and collective manner care, repair, healing and maintenance cultures. The programme was established in response to practices of planned obsolescence and questions about how we can consider more restorative ways of living with and on the earth.

Specifically relating to the repair of objects, planned obsolescence refers to the conscious design decision to cut short a product's lifespan and durability. Such tactics increase consumer spending, producing throwaway cultures that in turn harm bodies, creatures, the land and environment.

Since the inception of Repair Acts, Toxics Link has been involved as one of its key international partners. Sharing its extensive knowledge and contacts,

Parceria

TALES OF CARE & REPAIR reuniu três grupos parceiros - Repair Acts, Toxics Link e Gambiologia. O ponto comum entre eles é o fato de terem sido fundados por artistas que desenvolvem trabalhos multidisciplinares e coletivos que atravessam - mas não se limitam - aos campos da performance e das instalações artísticas, fotografia, design gráfico e produção de imagem, instalação, mídia tática, fazer crítico, moda e design especulativo. Nosso trabalho também se utiliza de práticas aplicadas como curadoria e produção, educação e ecopsicologia, incluindo pedagogias radicais e críticas, aprendizado local (place-based learning), desenvolvimento curricular, ativismo ambiental, experimentos de escrita e publicação, assim como de formulação de políticas e práticas acadêmicas tradicionais.

Fundada em 2018 pela artista e pesquisadora Teresa Dillon, em diálogo com muitas pessoas⁹, Repair Acts explora, de maneira plural e coletiva, o cuidado, o reparo, a cura e as culturas de manutenção. O programa foi criado em resposta às práticas de obsolescência programada e questiona como podemos estabelecer modos de vida mais restaurativos no planeta Terra e em relação a ele.

Especificamente no tocante ao reparo de objetos, a obsolescência programada refere-se à decisão consciente de reduzir a vida útil e durabilidade de um determinado produto. Tais práticas aumentam o consumo, produzindo culturas de descarte que, por sua vez, causam danos a corpos e seres vivos, à Terra e ao meio ambiente.

Desde a origem das Declarações de Reparo, Toxics Link tem sido um de seus

The Jugaad, The Bodge And Gambiarra

To explore repair cultures in different countries is to tap into the values and ideals of what constitutes living well, in different places.

Our collection of short and informal conversations with the professional repairers across Bristol, New Delhi and Belo Horizonte best illustrate this kind of thinking. Their work indicates the care, pride and passion that people take in their repair work. It articulates the value placed on one-to-one client relationships. As examples of sustainable and so-called 'small' scale economies, emphasis is as much on what is done, as how it is done.

Recast in this light, local repair professions are critical examples of local systems-thinking in action. As part of wider economies of change, including those relating to post-carbon economies, they may well play a vital role in practically addressing how we achieve 'targets' such as the United Nations Sustainability Goals¹⁴, particularly those relating to Goal 11 (sustainable cities and communities), Goal 12 (responsible consumption and production) and Goal 13 (climate action).

O Jugaad, o Bodge e a Gambiarra

Explorar culturas de reparo em diferentes países é esbarrar nos valores e ideias que constituem o "viver bem" em diferentes locais.

Nossa coleção de conversas curtas e informais com reparadores profissionais em Bristol, Nova Delhi e Belo Horizonte ilustra essa linha de pensamento. O trabalho deles demonstra o cuidado, o orgulho e a paixão envolvidos no reparo. Ele também revela o valor presente na relação um-a-um com o cliente. Exemplos de economias sustentáveis e de pequena escala enfatizam o que é feito e como é feito.

Sob essa ótica, reparadores profissionais são exemplos críticos de pensamento sistêmico local em ação. Como parte de cadeias maiores de economias de transformação, incluindo aquelas de baixa emissão de carbono, esses profissionais têm o potencial de assumir papéis centrais para atingir determinadas metas, tais quais os Objetivos de Desenvolvimento Sustentável das Nações Unidas¹⁴, particularmente aquelas relacionadas ao Objetivo 11 (cidades e comunidades sustentáveis), 12 (consumo e produção responsáveis) e 13 (ação contra a mudança global do clima).



Bristol Black History Month Magazine 2020-2021

Outcome:

Visual Identity
Editorial Design
Social Media
Media Pack
Editorial Advice
Project Coordination

Displayed:

Social Media assets
Media Pack
2020 Magazine
2021 Magazine

Role:

Head of Design & Project Lead
Graphic Design & Art Direction

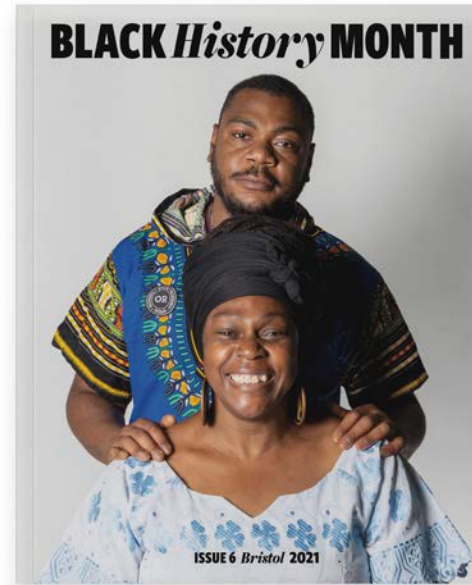
Project Overview:

Bristol BHM Magazine is a yearly publication created to provide an exclusive focus point for the city to celebrate the contributions and achievements of the African and Caribbean community, represent and unifying diverse communities and reduce racial tension by opening up conversations through story telling. This project was the result of a collaborative effort by myself, the team at Cognitive Paths and BSWN.

The layout and design of the publication was created to be reflective of the subject matter, to be adaptable and accessible to a broad audience. The Freight Super Type Family, designed by Joshua Darden, was used to represent the diversity of Black communities in Bristol and the diversity of the topic itself and to celebrate the contributions of BIPOC designers, whilst giving the magazine a bold yet personable tone.

Additional Links:

Instagram: [@BristolBlackBHM](https://www.instagram.com/BristolBlackBHM)
Whole media pack pdf: [Bristol BHM 2020_Media Pack](#)
The digital edition of the magazine can be viewed here: [BristolBHM](https://www.bristolbhm.com)



The screenshot shows the Instagram profile for 'bristolblackhm'. The profile picture is a black circle with 'B/M' in white. The bio includes: 'Bristol Black History Month Community', 'We share inclusive media to amplify Black voices, culture and lived experience! Brand new 2021 collaboration @blackswnet @cables cameras @punchrecords', and a link 'linktr.ee/bristolblackhistorymonth'. It also lists 'Followed by britishculturearchive, el.staines, onebristolcurriculum +3 more'. The post grid contains 16 items: 1. Green background with 'B/M' and 'Submit Now!'. 2. 'Events SUBMIT YOUR EVENT!' with a 'Deadline 06/09'. 3. A portrait of a man. 4. 'Advertise YOUR BUSINESS WITH US' with a 'Deadline 03/09'. 5. Black background with 'B/M'. 6. 'Share YOUR CREATIVE PROJECT' with a 'Deadline 06/09'. 7. A video thumbnail showing two people on a stage. 8. 'Write AN ARTICLE FOR US' with a 'Deadline 06/09'. 9. Yellow background with 'B/M'. 10. 'B/M' logo with a 'Bristol Black History Month 2021 is proudly brought to you by:' and logos for COGNITIVE PATHS, Black Swinet, CABLES, and punchrecords. 11. 'HERITAGE KNOWLEDGE TALENT EDUCATION' with a photo of a group of people. 12. '2021 BLACK History MONTH' with the 'B/M' logo.

Bristol

2021

Themes

HERITAGE
KNOWLEDGE
TALENT
EDUCATION

HERITAGE
KNOWLEDGE
TALENT
EDUCATION

HERITAGE
KNOWLEDGE
TALENT
EDUCATION

HERITAGE
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TALENT
EDUCATION

2021

BLACK *History* MONTH

B/M

Themes

HERITAGE KNOWLEDGE TALENT EDUCATION

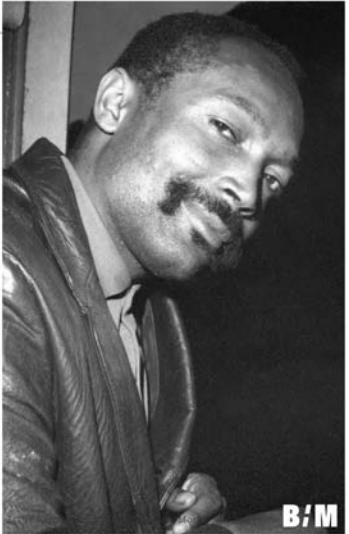
B/M

What is BRISTOL BLACK HISTORY MONTH

The economic and social contributions of the Black African and Caribbean Diaspora Communities has continuously been undervalued and under-promoted. To combat the lack of awareness and knowledge of these contributions, we have put together The Bristol Black History Month Magazine. Through the magazine, we showcase the past and present realities and legacies of the Black communities.

This magazine holds up a mirror to the progress of the region in terms of social, economic, academic, enterprising and racial equality. For systemic change to happen, it is vital that people of all backgrounds engage with these topics. Bristol Black History Month Magazine is for everyone to read, enjoy, and educate themselves about the experience and contributions of the Black communities.

Our vision is to provide a platform which celebrates the achievements and stories of Caribbean and African heritage communities in the South West, providing content that is reflective of the communities so that we improve the involvement and engagement of the communities in future opportunities, issues and solutions.



B/M

How YOU CAN GET INVOLVED

Would you like YOUR work to be featured in the BHM magazine and BSWN newsletter? Are you a current or aspiring Writer, Illustrator, Graphic Designer, Photographer or Videographer? Would you like your business to be promoted in this year's digital edition?

Why are we reaching out to YOU? We want to create a magazine that is representative of the South West and its communities. So submit your material and we will promote it on our socials, magazine and website.

You can get involved by:

- Writing an Article for us!**
- Sharing your Creative Work with us!**
- Promoting your Event!**
- Advertising your Business with us!**



B/M

Who COGNITIVE PATHS AND BSWN PARTNERSHIP

Cognitive Paths have been the official promoters and hosts for Bristol Black History Month since 2016.

By providing culturally relevant marketing to the South West ethnic minority communities through our free high-quality BHM publications, we have helped to increase the focus on the aspirations and achievements of persons of African descent in the local communities. The publication has evolved into a developing annual platform that will have a constant digital presence.

This year's feature is created in partnership with Black South West Network (BSWN), a regional black-led racial justice charity organisation based in Bristol who support the development of dynamic, independent, and strong Black and Minoritised communities, businesses and organisations to flourish whilst challenging systemic barriers.



B/M

Share YOUR CREATIVE PROJECT

Deadline 06/09

Are you an Illustrator, Graphic Designer, Content Creator, Photographer or a Videographer? Would you like your work featured in the BHM magazine and on the BSWN website?

We are looking for engaging, innovative and high-quality creative content across the themes of education, heritage, talent, knowledge and race for this year's BHM magazine.

This is an opportunity to have your work promoted and featured in this year's magazine, and across Bristol Black History Month and BSWN social media channels. There will also be a dedicated page on the BSWN website, and video content will be uploaded to their YouTube channel. Take the opportunity for your work to reach 1,500 BHM viewers!

What you'll get:
Promotion in the Magazine and across our social media channels. You will also be added to our list for future creative opportunities and you'll be invited to our business support programmes.

Submit your project [here!](#)



B/M

Write AN ARTICLE FOR US

Deadline 06/09

Are you a current or aspiring Writer? We're on a mission to be an authentic representation of Black culture in modern times. To that end, we're working with the writers that want to share their thoughts, feelings and imagination. We want to hear from you, regardless of your style and experience.

We are looking for articles expressing views in the following categories:

Talent & Self-expression:	Education:
Aspirations	Curriculum
Achievements	Teaching
Personal development	Career Paths
Poetry	Progress
Mental Health	
Knowledge:	Heritage:
Books by Black Authors	Music Review
Black directed/featured Films	Art
Identity	Cross Culture
Philosophy	Legacy
Innovation	

Submit your article [here!](#)



B/M

Events SUBMIT YOUR EVENT

Deadline 06/09

Do you have upcoming cultural events that you are hosting for Black History Month?

If you are planning an event which falls between 1 October and 31 October, submit your event information for a chance to be featured in our magazine or across our social media channels!

We want to promote your event in our BHM magazine 2021. Both digital and physical events are accepted, as long as they adhere to government guidelines and to the following categories:

- Theatre & Performance
- Art
- Music & Dance
- Heritage & Culture
- History
- Education
- Film & Documentary Screenings
- Workshops
- Business Networking

Submit your event [here!](#)



B/M

Delivered By

Bristol Black History Month 2021 is proudly brought to you by:

COGNITIVE PATHS | Black South West Network | CABLES | BSWN

Funded By

WEST OF ENGLAND

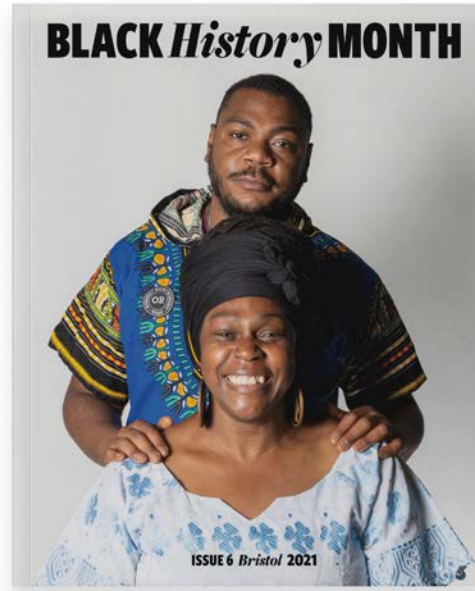
Submit now!

For more information or support with your submission please do not hesitate to contact us:
magazine@cognitivepaths.co.uk

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// KORE AND THE HYENA

//KABBO HUE QU

How musicians bring joy to their communities and how despite the best intentions, things can go wrong.

“They were an eclectic lot, all of a similar heart and mind. They wanted to bring a bit of joy to the people, or maybe they were touched by the ingenuity of Nuwata, all led there with the same urge.”

WINDRUSH: A HISTORY OF ‘UNBELONGING’

LOTTIE BOATENG-KENNETT

Situating the Disenfranchisement of the Windrush Generation in Britain's Colonial Legacy

B/M

TEAM

CONTRIBUTORS

CREATIVE TEAM

COMMISSIONED PARTNERS

COVER

COGNITIVE PATHWAYS | Black Street Network | CABLES |

I AM

NOELIA CEPEDA

Discover Noelia's journey of her Dominican identity and heritage through 'I am', a fashion collection paying homage to our ancestors and traditions.

“My collection is highly influenced by the Kuba tribe, Kongo tribe, Mangbeta tribe, and songs from the Congo. The Yoruba tribe, Igbo tribe, and Hausa tribe of Nigeria. The Bamileke tribe of Cameroon. The Mandinka, Wolof, and Fula tribe of Gambia. From fabrics to colors, to textures and silhouettes, I created paintings of geometrical shapes inspired by the Congo tribe.”

EMPOWERMENT THROUGH EDUCATION

BIANCA JONES

Empowerment through education is the only way forward.

“Representation matters, as this can often cause people to be reluctant to open up through fear of being judged, lack of understanding what is important to them or their cultural norms.”

Liminal Routes

Project and Outcomes:

Visual Identity
Front-end website design
Promotional Material
Sountracks Covers

Displayed:

Website
A5 Flyer

Role:

Front-End Web Designer
Graphic Designer

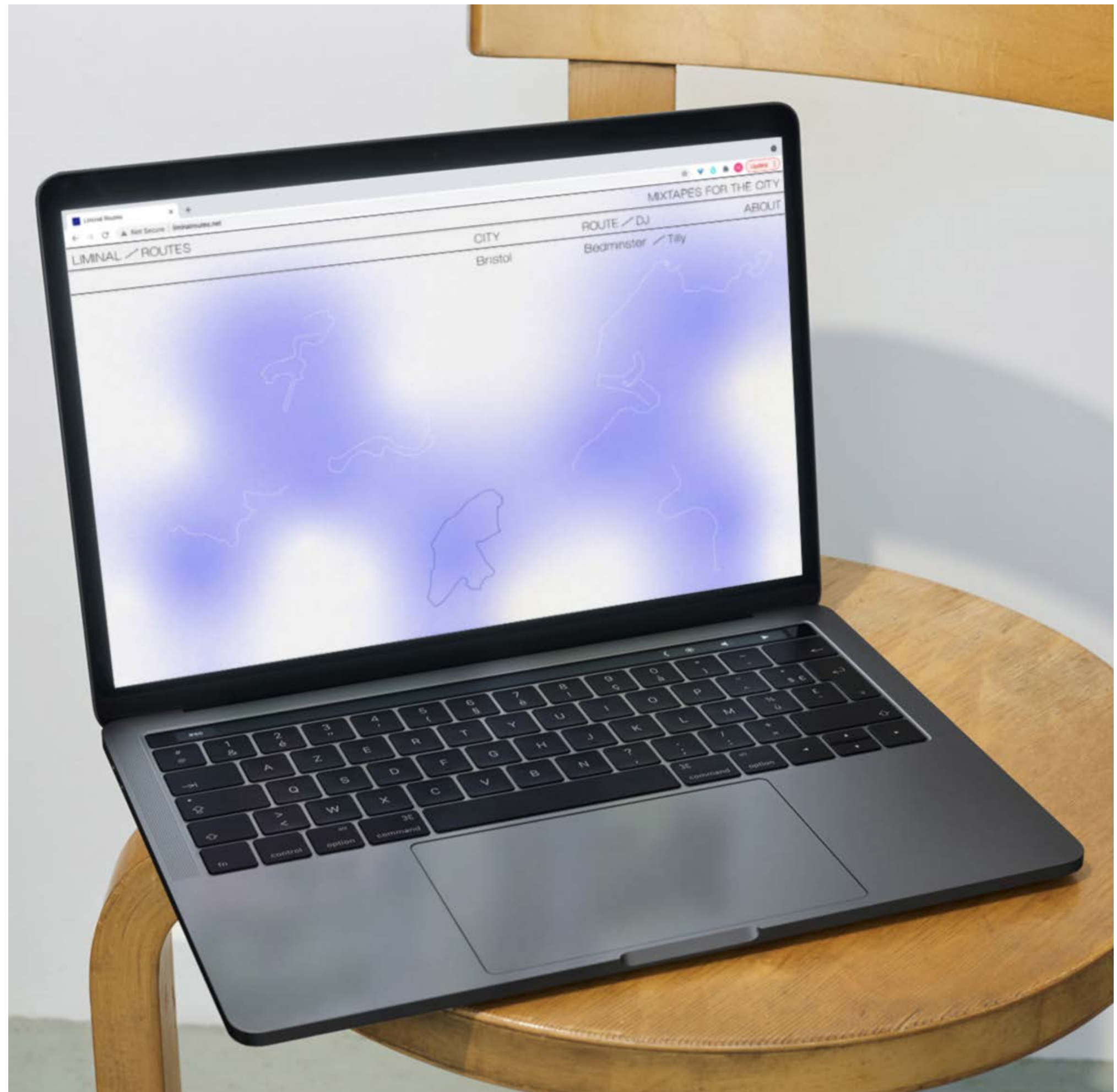
Project Overview:

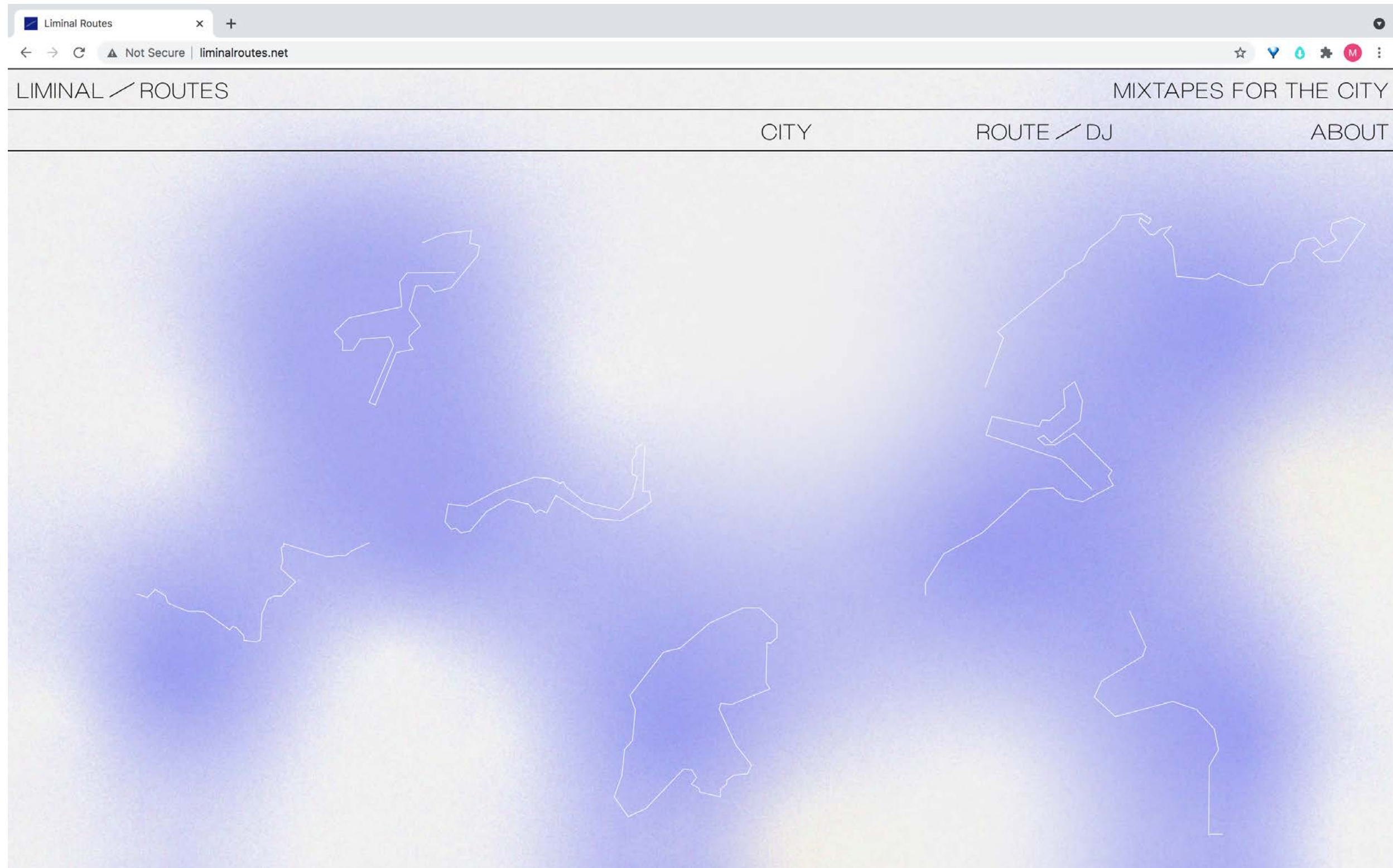
Liminal Routes was established as a means to support club cultures, provide opportunities for new listening experiences and promote the work of DJs and artists while spaces for such gatherings were on hold due to COVID-19. The project, which comprises a series of situated audio mixtapes, is an attempt to continue to share good music, support local artists and ground our bodies in local routes. Each artist created a mixtape for a walking route of their choice in the city, with an accompanying text that explains their process and choices.

The use of colours and negative space aims to symbolise the fluidity of space and time characteristic of the lockdown period, whilst communicating the transitionality of the current uncertain conditions for music and club culture, which were disrupted by the pandemic.

Additional Links:

The project website can be viewed here: [Liminal Routes](#)



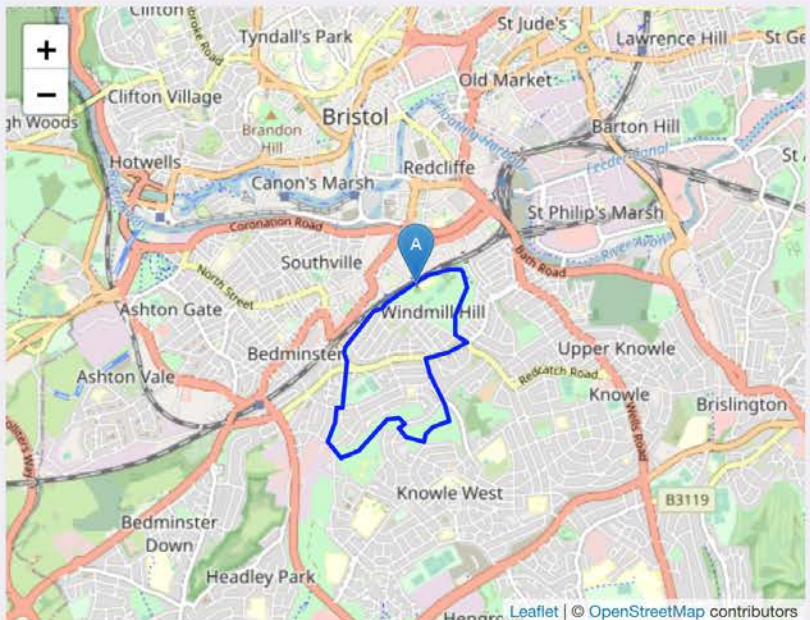



Liminal Routes
x +

← → ↻ Not Secure | liminalroutes.net/route/tilly/
☆ 🔒 🌐 ⚙️ M ⋮

LIMINAL / ROUTES
MIXTAPES FOR THE CITY

BEDMINSTER / TILLY
CITY
ROUTE / DJ
ABOUT





Tilly's Bedminster Route

by Liminal Routes FOLLOW

M-☁️

00:00
▢
 -1:02:25 🔍 ❤️ ↗️

OVERVIEW

Take a solo tranquil stroll through South Bristol. Starting at Victoria Park and right up to the Northern Slopes, you can catch some stunning views of the city at a very leisurely pace. This is a walk designed to be taken an hour before dusk with a warm drink packed in a flask and a woolly jumper so you can rest at various viewpoints and take in the surrounding scenery and the skyline. You can cut out loops throughout this walk if it's too long or add on loops if it's too short. If you don't have a flask there is a little orange coffee cart in Vicky Park by the Bowling Green. This mix allows you to not only go on a journey through transit but also through your mind through reflection. Sink into some downtempo sounds that tease you with nostalgia and obscure, retro blends of 80s synth pop, wave and soft rock; immerse yourself in some real trippers. Take in the changing of the land: what colour are the leaves these days? How many people can you see out walking aimlessly too? Notice the difference of green to concrete as you turn each corner on this route. What can you smell? Watch the birds soar high in the sky. The mixtape may make you question feelings of solitude, isolation and anxieties of adjusting back to being with lots of people but is aiming to give some much needed calm to the walker's state of mind. It's OK to feel whatever you're feeling, it's been a really tough year. Take the hour to mull everything over and bask in the weird and wonderful sounds from this mix and the funny old sights of Bristol City. It's an odd place but it's our odd place!

*taking a dog for company is strongly advised.


Route accessibility: Looped route, starts at (A), St Mary Redcliffe School in Victoria Park, bringing you around the park on to St. John's Lane, up Wedmore Vale Road and into the Northern Slopes section called Glyn Vale, then into the section called Novers. Following Nover's edge, passing the caravan site, you cross under the handrails into the thicket that leads you down a steep slope, onto the Malago Greenway and back into Victoria Park by the school (B). Mixed gradient with some steep slopes and great city views. Recommend suitable footwear for all routes.

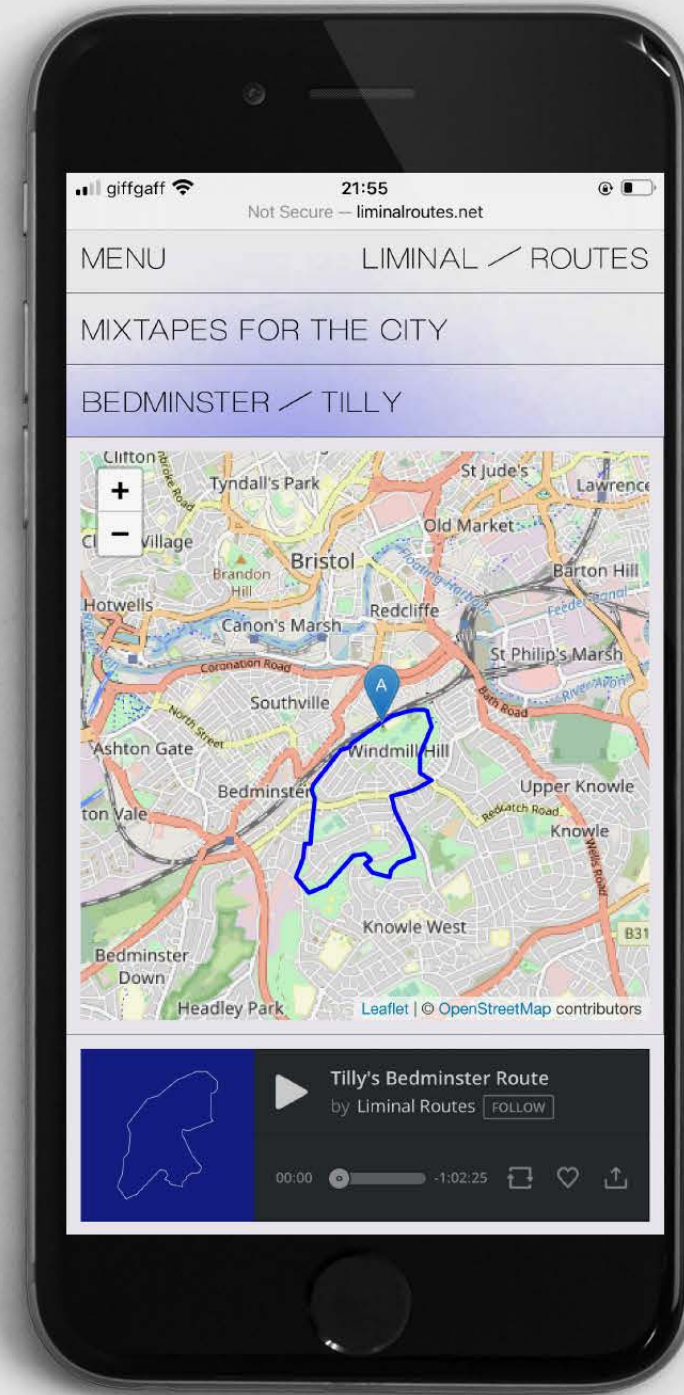
[Link to route on Google Maps](#)

BIO

A Bristol broadcaster and selector on the up, Tilly has a varied and endearing sound, grown out of her appreciation for discovering the past and her love of sharing music. Often weird, but always accessible and fun, she currently holds a monthly residency on both [NTS](#) and [Noods Radio](#) and continues to assemble homemade mixtapes which she distributes sometimes on the airwaves and sometimes in the club. Tilly has kept an emphasis on doing her own thing within the underground scene, motivating her to curate shows with an imitable but near nostalgic collection of sounds such as wave not wave, disco not disco and gems of all kinds. In the club, catch Tilly mixing sleazy New Beat, EBM and anything with a clang to it. She has played in London, Paris and Manchester and recently [Sameheads](#) in Berlin. But, always and forever enjoys a home crowd in Bristol.

Headshot by [Sarah Rose Currie](#)





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