



# ALL GOD'S CHILDREN

Feedback from the  
All God's Children  
exhibition

---

June 2024

**BRISTOL CATHEDRAL**

# Feedback from the All God's Children exhibition



## Introduction and aims

This report focuses on analysing the responses received from participants during a survey presented to them following visiting the All God's Children exhibition. The exhibition presented research about Bristol Cathedral's connection with slavery as revealed through its memorials and grave-markers. The survey provided an opportunity for people to reflect on how they felt following the exhibition and asked for respondents' views on what the Cathedral should do next to address the legacy of slavery within its walls.

The primary objective of this report is to surface the themes and challenges that the Cathedral may need to consider when taking its next steps after the exhibition.

## Methodology

Alterline utilised the existing dataset gathered by Bristol Cathedral and performed a comprehensive analysis of the responses. Frequencies were produced based on the responses to the closed question about next steps for the Cathedral and cross tabulations were produced to see differences between responses based on where respondents live and their ethnic background. A systematic coding process was applied to open ended data to establish a structured framework encompassing the main themes and attitudes expressed in the open-ended questions.

All quotes included in this report are verbatim and have not been edited for spelling or grammatical errors. Demographics for ethnicity, gender, religion and geography have been included in quotes; if any are missing, they were not provided by the respondent.

alterline

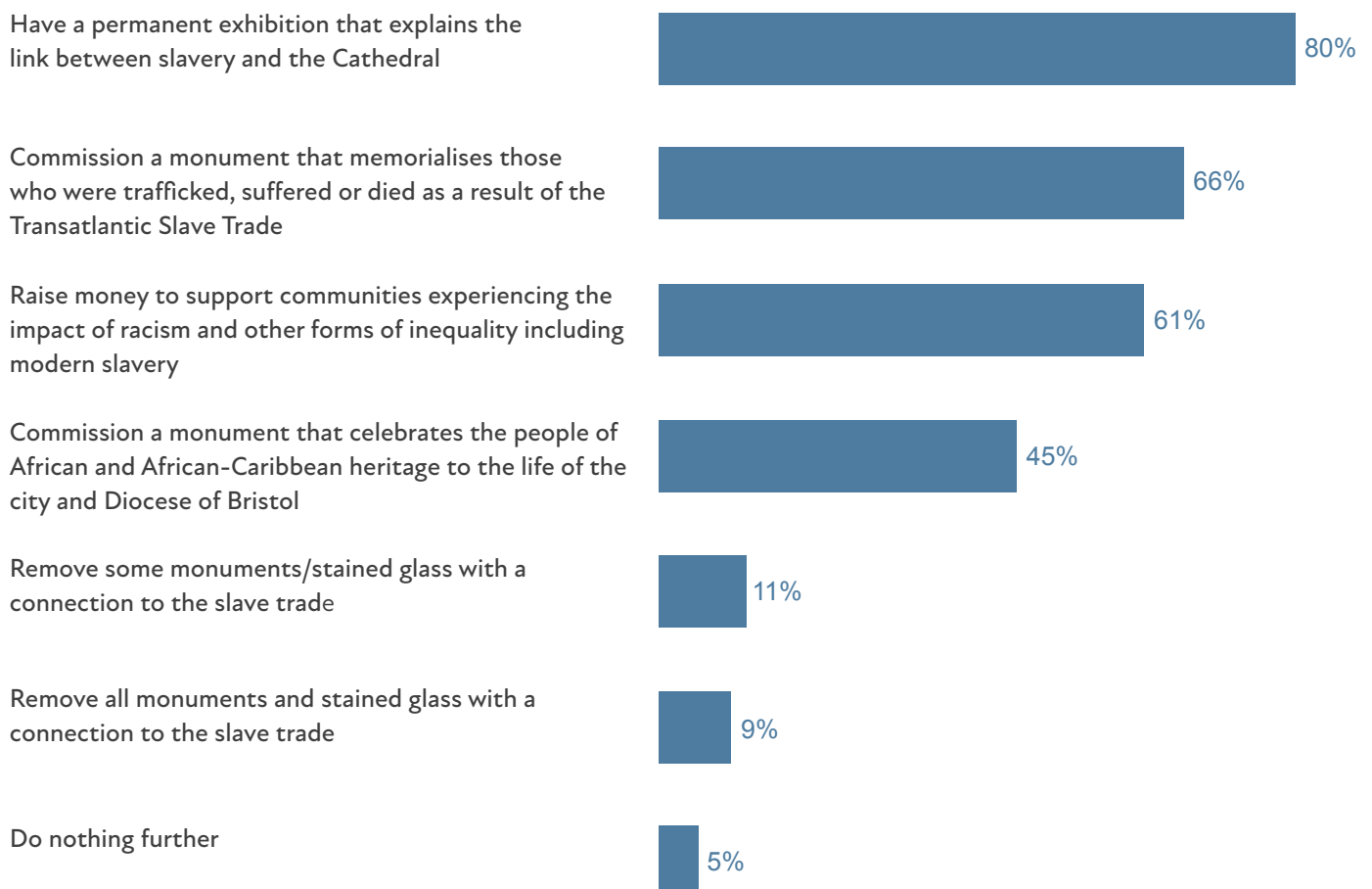
# Actions following the exhibition

## Overview

When asked, following the exhibition, what the Cathedral should do next, it was clear that respondents wanted further action, with 95% suggesting the Cathedral should continue its work on its links to slavery in some way. The overwhelming majority (80%) felt that there should be a permanent exhibition which explains its link to slavery. Commissioning a monument to memorialise those who were trafficked, suffered or died as a result of the Transatlantic Slave Trade (66%) and raising money

to support communities experiencing the impact of racism and other forms of inequality (61%) also received support from the majority of respondents. The removal of monuments, whether that is removing some monuments with connection to the slave trade (11%) or all of them (9%), did not have widespread support, however, combining the two suggests that one in five respondents supported at least removing some monuments connected to the slave trade.

**This exhibition is the beginning of the Cathedral's work on its links to slavery. What do you think the Cathedral should do next?** *Base: All respondents who provided a valid response to this question (358)*

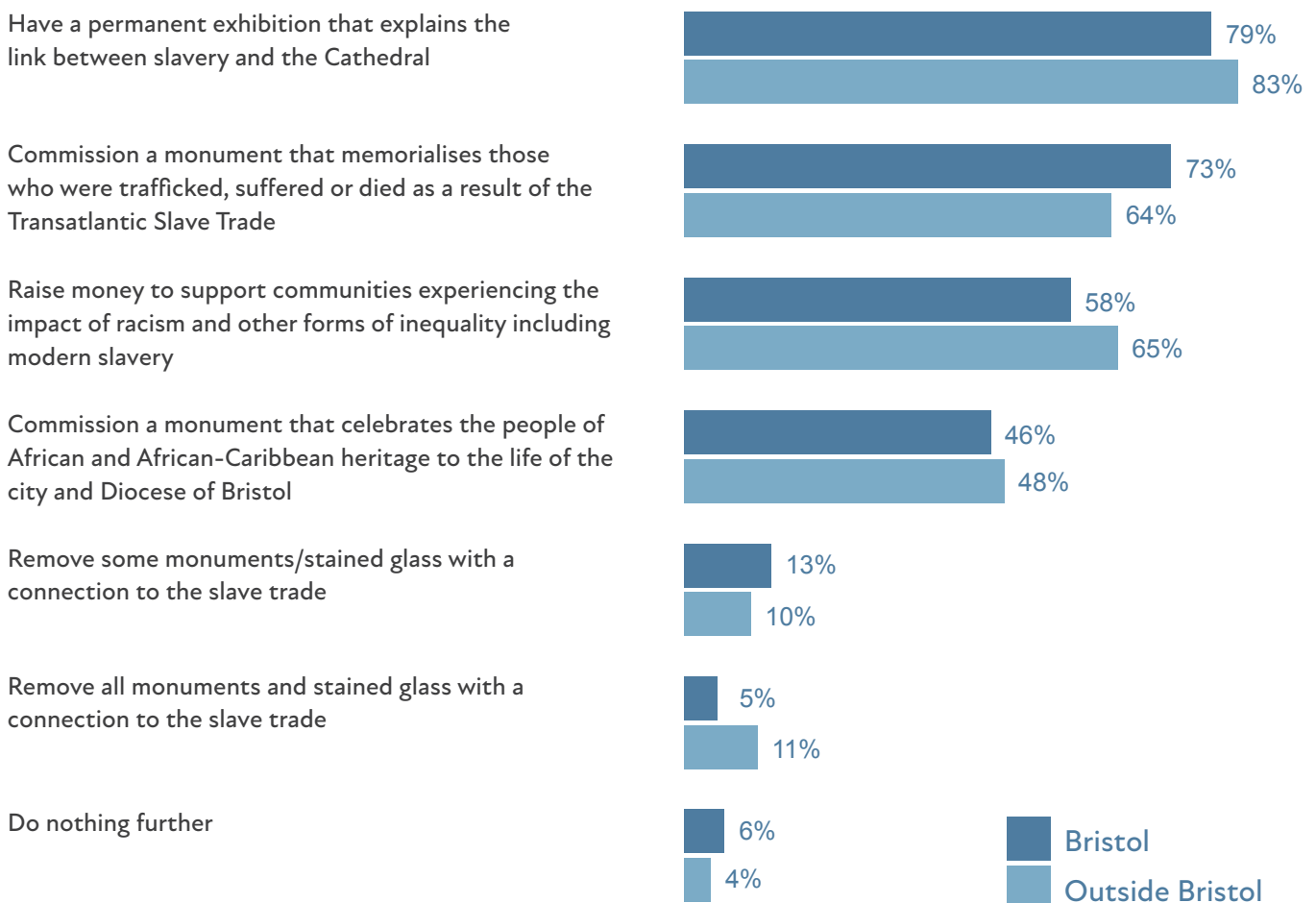


## Breakdown by location

Of the 358 people who answered the question regarding what the Cathedral should do following the exhibit, 112 lived within Bristol and 194 lived outside Bristol (the remainder were unknown). Amongst respondents who lived within Bristol, the sentiment regarding the most popular next steps for the Cathedral were the same as observed at an overall level; having a permanent exhibition (79%) and commissioning a monument to memorialise those who were trafficked, suffered or died as a result of the Transatlantic Slave trade (73%) were the most popular options, followed by raising money to

support communities experiencing racism and other forms of inequality (58%). With regards to removing monuments, there was roughly similar support for removing some monuments or stained glass with a connection to the slave trade (13% of those who lived within Bristol, compared to 10% outside of Bristol) however, appetite for removing all monuments or stained glass with a connection to the slave trade had much more limited support among respondents who lived within Bristol (5%) compared to outside Bristol (11%).

**This exhibition is the beginning of the Cathedral’s work on its links to slavery. What do you think the Cathedral should do next?** Base: All respondents who provided a valid response to this question and the area they live in (306)



## Breakdown by ethnic background

It should be noted, before examining the breakdown of how people responded based on their ethnic background, that there were very few respondents who said they were from an Asian (14), Black (19) or Mixed (19) ethnic background within the survey. Further, almost a third of Black respondents (6 of the 19) opted not to answer the question about what the Cathedral should do next; this is compared to 13% of

White respondents, 14% of Asian respondents and 5% of respondents from a Mixed ethnic background.

Given the small numbers of those from ethnic minority backgrounds, it is not possible to analyse the results in the same way as location. However, there were some key things we could discern:

Ethnicity	Findings
Asian	<p>The most popular options aligned with those seen in the overall sample, however, there was slightly more support for direct action of raising money to support communities, compared to commissioning a monument to commemorate those impacted by the Slave Trade:</p> <ul style="list-style-type: none"> <li>• Have a permanent exhibition that explains the link between slavery and the Cathedral (9 out of 12 supported)</li> <li>• Commission a monument that memorialises those who were trafficked, suffered or died as a result of the Transatlantic Slave Trade (6 out of 12 supported)</li> <li>• Raise money to support communities experiencing the impact of racism and other forms of inequality including modern slavery (9 out of 12 supported).</li> </ul>
Black	<p>Similarly, the most popular options aligned with those seen in the overall sample:</p> <ul style="list-style-type: none"> <li>• Have a permanent exhibition that explains the link between slavery and the Cathedral (8 out of 13 supported)</li> <li>• Commission a monument that memorialises those who were trafficked, suffered or died as a result of the Transatlantic Slave Trade (9 out of 13 supported)</li> <li>• Raise money to support communities experiencing the impact of racism and other forms of inequality including modern slavery (8 out of 13 supported).</li> </ul> <p>Appetite to remove monuments or stained glass was the lowest amongst this group, with only 1 person saying that they supported the removal of some items.</p> <p>Most notably among Black respondents was the relatively high proportion who believed the Cathedral should do nothing further; 3 of 13 respondents selected this option, making up nearly a quarter of those who took part.</p>

Ethnicity	Findings
Mixed	<p>As seen across both Asian and Black respondents, priority areas were similar to those in the overall sample.</p> <ul style="list-style-type: none"> <li>• Have a permanent exhibition that explains the link between slavery and the Cathedral (15 out of 20 supported)</li> <li>• Commission a monument that memorialises those who were trafficked, suffered or died as a result of the Transatlantic Slave Trade (10 out of 20 supported)</li> <li>• Raise money to support communities experiencing the impact of racism and other forms of inequality including modern slavery (14 out of 20 supported).</li> </ul> <p>Appetite to remove monuments and stained glass was the highest amongst this group, with 2 of 20 supporting removing all such displays and 4 out of 20 supporting removing all such displays. In total, 3 in 10 people from a Mixed ethnic background supported removing monuments or stained glass in some form.</p>
White	<p>As White respondents made up the vast majority of the sample, their top priorities aligned with the results presented at an overall level:</p> <ul style="list-style-type: none"> <li>• Have a permanent exhibition that explains the link between slavery and the Cathedral (83%)</li> <li>• Commission a monument that memorialises those who were trafficked, suffered or died as a result of the Transatlantic Slave Trade (69%)</li> <li>• Raise money to support communities experiencing the impact of racism and other forms of inequality including modern slavery (61%)</li> </ul>







It was clear that those who had attended the exhibit did, indeed, find that it had been valuable for this education, whether that was factual education or building empathy.

*“Reading these stories helped me understand why non-white British people feel so worked up about statues etc celebrating people who got rich while their ancestors were treated so terribly. We do need to understand their hurt, rather than ignore it. The exhibition seems to be trying to address this.”*

White Christian who lives outside Bristol



This was often linked to frustration and disappointment in the lack of acknowledgment and education present around the slave trade and the impact it has, and continues to have, on the lives of Black people across the world. This lack of acknowledgment was noted within the UK’s education system, the Church of England, and wider society within the UK and Europe. This frustration, however, also manifested itself as gratitude for the Cathedral for conducting the research into its past and publicly acknowledging this as a first step towards meaningful change.

*“I felt very angry, sad, dispondant that we have been taught so little of our history has been swept under the carpet. these things happened and we should be open and honest and acknowledge how it has impacted of people of colour.”*

Black female Christian who lives in Bristol

*“The sheer amount of information on one building in Bristol and its links to the Transatlantic Slave Trade was staggering. It made me realise that as a city who’s historical commerce was engrained in slavery we really aren’t transparent enough about our heritage. The way Bristol has formed, with unique demographics growing in separate areas (i.e. Clifton, Bedminster, St Pauls, Staple Hill, etc.), means that history and culture is also kept within those communities. This exhibition has done an astounding job challenging that, bringing diversity and historical people of colour to the forefront of a very long history of white people. I also think its been incredibly brave taking such a publicised and factually accurate stance when the Church of England really does so little as an entity.”*

White female who lives in Bristol, who does not associate with a religion



## Recognition and setting an example for other organisations

Linked to the frustration about the lack of acknowledge of the slave trade, respondents felt grateful that the Cathedral had taken the time to research its history and publicly acknowledge it. White respondents noted that it was challenging for them to confront what had happened in the past but felt that it was important that work was done to continue to bring this to light.

*“As a bristolian it’s hard accepting how much of the spaces we respect and adore have been funded by something as horrible as slavery but it’s important that we confront our history before we can move forward to a better future.”*

White female Christian who lives in Bristol

Those from a Black, Asian or Mixed heritage background noted that they were glad the stories of enslaved people were being told and expressed gratitude that the Cathedral had done the research and put on the exhibition. These respondents also talked about being ‘recognised’. It should also be noted, however, that there were observations, that while the exhibition was a good thing, it represented a long overdue recognition from the Cathedral about how it has been linked to the slave trade.

*“I felt ‘At last the truth is coming out!’ I had suspected the church’s involvement but the evidence was not accessible - this goes some way towards transparency and acknowledging the pain that was inflicted directly and indirectly to enslaved people and their descendants.”*

Black female who lives in Bristol who described their religion as ‘A combination of all the above’

Amongst respondents from all backgrounds, the exhibition generated hope for what they perceived to be the start of something wider. As noted earlier, part of this was about the Cathedral’s next steps. However, part of this hope was about what it meant for the future and how it may contribute to a better world. The Cathedral’s actions were deemed to be a good example that others could learn from and replicate, and there was hope that this exhibition could be a catalyst for that.

*“Angry about how long it has taken for Christians to start responding to the injustice. Angry that the slaves (and their descendants) havent been compensated, but the people enslaving people were paid huge amounts of money. Hope that the future may be better, and that God’s love may be shown to all.”*

White male Christian who lives outside Bristol

*“I hope this exhibition and the leadership of Dean Mandy will be a real catalyst for systemic change in our city.”*

White male Christian who lives in Bristol

## Avoiding the pitfalls of other actions

The use of an exhibition was also considered a method which did not have the same pitfalls associated with it as other actions posited by the Cathedral. Most notably, this was used as a suitable alternative to the removal of monuments because it did not involve the erasure of history, whether that was the history of those who profited from the slave trade or the history of the slaves and their families.

*“I was glad to learn about it and glad that the exhibition allows the tension to be acknowledged and explored rather than just “cancelling “ any reference to history of things we don’t approve of any more.”*

White female who lives outside Bristol, who does not associate with a religion

”

However, it was also noted that an exhibition was a good way of ensuring that those who profited from the slave trade were not celebrated, while also allowing for history to be respected.

*“These monuments/stained glass are part of this Cathedral and history but it would be unfair to leave it as it is. We don’t want to ignore or hide our past but learn from it to make a better future. Permanent exhibition seems a good option.”*

White female who lives in Bristol

”

## Providing the nuance of a shared history

The use of an exhibition was considered particularly powerful because it allowed both “sides” of the historical perspective on the slave trade to come together; two sides it is acknowledged were difficult to accept as being true simultaneously. The one side was that of the people who were enslaved; the other that of those who used those profits to produce good for other communities.

*“It made me feel sad the way the slaves were not treated like humans, however I could see some were looked after well and cared for. I could see that many rich people did put money back into the community for health and education. I feel we need to move on as it is history. It should still be displayed to give both sides views. Where I live there are Roman statues and remains of theirs. I do not want these destroyed. We were invaded and killed by them. However they did also improve life in many ways. Likewise there is a reproduction Viking ship displayed near where I live. They raped and pillaged, burnt towns (but some traded peacefully). I want all these kept as it is history. As a visitor to Bristol I feel like your history should be shown, the good and the bad.”*

White male who lives outside Bristol, who does not associate with a religion

”

## Expanding the exhibition

As well as making the exhibition permanent, respondents wanted the work to be expanded upon and shared further. The narrow focus on burials was felt to ignore the wider context of slavery, Bristol's role in that and its impact. This was also reflected in the surprise that the Merchant Venturer's Society was not included in the exhibit. Some said the focus on burials also minimised the benefit the Cathedral gained from the slave trade.

**“What about colonialism? The focus is quite narrow, probably a big step for the church but there is more to be done. The focus on burials ignores any financial contribution the slave owner made to the church. It is in danger of minimalising the relationship of state-church-slavery.”**

Female Christian from a Mixed ethnic background and who lives outside Bristol

Some noted that the exhibition could be expanded by turning it into resources that could be shared with schools or through collaborating with parish churches to understand the wider links the Church of England had with the slave trade.

Alongside expansion on the initial topic, respondents also felt that the work would benefit from a broader scope and include content about modern day slavery, racism and the impact of systemic injustice on ethnic minority groups in the UK. Further, there were calls for the Cathedral to work on other modern injustices, such as poverty and climate change. Exploring the Cathedral treatment of other groups was also mentioned as something people would be keen for it to explore, such as women, members of the LGBTQ+ community and children.

## Critiques of the exhibition

While the feedback about the exhibition was generally positive, there were some critiques of it:

### The lack of voice of those impacted

Participants noted the absence of voices from people from Black backgrounds at multiple levels. Firstly, it was noted that the exhibition itself focused on slave traders but did not give much voice to those who were enslaved. Secondly, people noted the lack of Black people who attended the exhibition and within the Cathedral's staff.

**“The Cathedral is a very beautiful building and has an important role in Bristol's identity. However, despite the sign outside the building declaring 'welcome' I see that qualified in many way. Those who are truly welcome in this building seem to require a certain social status and have white skin.”**

*I looked at the cathedral twitter feed and the photos representing the daily life on the church. Every image bar one showed exclusively white people - staff, clergy, choristers, and participants at events. How are you going to listen to the black community of Bristol and understand their feelings and needs when you have so little engagement with them? Even the statement in the exhibition, 'listen more' seems to denote your passivity to this exercise and a desire to fix other people as a means to deny your complicity in this whole business of racism. The cathedral is undeniably a structurally racist organisation. Personally, I see you have little genuine desire to change.”*

Member of the public who lives in Bristol

Finally, the exhibition itself was seen as disregarding feedback from the Black community who wanted the Cathedral to do more to redress the inequalities created by the slave trade.

*“What is acknowledgement without a permanent memorial? How can there be reconciliation when there are no memorials to the victims? The Cathedral was complicit by accepting money for monuments to slave traders, slave owners, and money lenders to be raised. For the Cathedral to ask visitors whether they should install a permanent memorial or even do anything further is to entrench their original crime.”*

*We have attempted to advise of many ways for the Cathedral to address its contested history, but we feel we have not been listened to. We refuse to be left out of the conversation. Every step must be guided by descendants who advocate for the silenced voice of their ancestors.”*

Female from a Mixed ethnic background and who lives outside Bristol

## The tone of the exhibition

Participants who critiqued the tone of the exhibition were divided in their opinion. Some felt that the neutrality of the tone made the exhibit “wishy washy”, downplayed the Cathedral’s role and further memorialised slave traders and owners by not being more explicitly critical of their actions. It was also noted that the Cathedral should have included an apology. One person said that the reference to such people not thinking that slavery was incompatible with their Christian beliefs minimised the harm that was done because their Christian beliefs were used as a justification for why slavery was acceptable.

*“The language used to defend Christianity did an injustice to those who this exhibition must honour - the wrongfully enslaved. Christianity and the civilising mission were used as explicit justifications to see non-Christians and people of colour as lesser, and facilitate slavery. Saying Colston ‘did not believe Christianity was compatible with slavery’ (or roughly that sentiment) is confusing for the exhibition. Just because someone named their boat after their daughter, that is not proof of “good” Christian ethos that meant slavery ≠ Christianity. When slaves also had a daughter’s initials branded into them, clearly familial morality (for white people) does not prove Christianity is incompatible with the ethos of slavery. They were one and the same ideology and it is historical revisionism to deny this.”*

White non-binary person who lives in Bristol



However, others felt that the tone was judgemental and was designed to elicit feelings of guilt. They felt that it was unjustly divisive in the way it tried to position slavery as an issue of White people against Black people and did not properly recognise that slavery, globally and historically, has not only been perpetuated by White people.

*“It seemed to have a useful element in throwing a spotlight on an understudied aspect of history. I am less sure if the spirit of attributing guilt to current generations and institutions is helpful. History is full of injustices for which those of us alive today are not responsible for, we should not attempt to revive traumas of the past and make them causes for division in the present.”*

Unknown demographics

## Conversations about removing monuments

---

### Proponents of keeping monuments

A key reason forwarded for why the Cathedral should not remove any monuments was that it should not attempt to erase its history. Doing so was felt to be futile as it could not change what had happened and prevented people from reflecting on the past, learning from it and ensuring that such deeds were not repeated in the future. Adding context and explanations of the content was preferred to recognise the reprehensible acts undertaken by those memorialised but also that they were included because of their contributions to the community of Bristol. This context also helped to keep the truth out there, in recognition of the people negatively impacted by slavery, and open up conversations about how to move forwards.



*“It was interesting but I don’t think memorials and statues relating to the slave trade should be removed or covered. It is part of history whether we like it or not. We need the reminders of this to time so the same mistakes are never made again.”*

Black Christian female who lives outside Bristol

*“Don’t remove monuments if it is possible to change or present them in a way that is confessional/penitent, not celebratory. That way they will tell the story instead of sanitising it. Conversation and storytelling give much better access to truth than monuments. Enabling a continuing conversation about the lingering effects of slavery would be a great contribution.”*

White Christian male who lives in Bristol

However, some believed that while contextualisation was important, this must be done without judgement because it was not fair to hold them to account by today's standards. Slavery was considered to be acceptable at the time, and therefore such people should not be demonised, especially when the money gained through slavery was used to better their local communities. This was also positioned as a slippery slope, given that there are many actions which were accepted through history which are not in the modern day, which could make it easy to argue that the majority of historical monuments should be destroyed.

*“The past is the past. We should acknowledge it and learn from it but don't try to whitewash it or remove it from existence. If we don't understand the past we can't learn from it. We also shouldn't judge what happened in the past by today's standards. I'm sure there are many things we find acceptable today that future generations will be appalled by.”*

White Christian male who lives outside Bristol

*“I wonder how people today will be judged in 200 years time. It is very good to acknowledge the impact of the slave trade. If all the statues of men who were against women's freedoms, right to vote, etc., were destroyed there would be very few left!”*

White Christian female who lives outside Bristol

”

The removal of monuments was also considered to run contrary to some people's religious beliefs that only God has the power to judge such individuals.

*“Every person commemorated in monuments and stained glass, those who loved them, those who funded, made, installed the items are all God's children too. It is not for us to judge them but rather to pray for them and commend them to God who will and must be acknowledged as having final authority) meet them, and, us in his ultimate power and merciful judgement and above all in his unfailing love.”*

Christian female who lives in Bristol

”

The cost of removal was also mentioned as a factor. I was considered that the efforts to remove monuments would not be worthwhile if they were to be excessive, and instead using that money to add context to or to directly support people who need it today would provide more benefit.

*“learn from the past and make a better future, removing monuments + stained glass would be costly? So the cost of removal would be better spent helping people who are suffering now. BUT keeping the memorials + windows causes pain too although this (a permanent exhibition) will help to explain the retention of these.”*

Christian female who lives outside Bristol.

”

## Proponents of removing monuments

People who wanted memorials to be removed expressed shock and disgust that the Cathedral had not already acted. They felt it was important that such figures were not immortalised and did not continue to have their stories told.

*“Sad and angry. The history of slavery globally is a stain on humanity we shall never wash completely. I feel the need to request removal of all the plaques, plinths and edifices of these with a connection to slavery. Let them fade into obscurity of history and be forgotten entirely. Deny them immortality of historic preservation.”*

White male

Proponents of removing monuments were sensitive to the arguments that such acts erased history and did make suggestions which balanced the needs of both sides. A cathedral, as a place that should promote godliness and provide safety for all, was not considered a suitable place for monuments which represented such evil; instead one suggestion was that these should be moved to a museum.

*“The monuments and stained glass connected to the slave trade should be placed in Bristol Museum - the permanent exhibition above should be there and not in a place that is supposed to celebrate the godliness of all.”*

Female from a Mixed ethnic background who lives outside Bristol and does not associate with a religion

The Codrington memorial was particularly noted because it was above an altar, and one suggestion was that this should at least be moved from such a prominent position. Replacement of the stained glass with something more relevant to the modern day was also advocated for, with one participant stating:

*“I would like to see the window that currently memorialises Edward Colston removed in its current form and some of the glass used to memorialise those who were trafficked and whose descendants live in Bristol. It is not of erasure of the past but foregrounding different parts of the story. Enslaved peoples and black marginalised people do not currently have the power and social capital possessed by the Church. These are acts of unravelling, allowing ourselves to be unravelled and co creating new stories. The windows in the church are constantly evolving to tell new stories. The Lady Chapel was fragments from much older windows enabling a new story. There are windows of multiple ages and styles. This might be taken as a window into a new dimension?”*

Member of the public who lives in Bristol

”

Another person noted that the Cathedral should also consider the items on sale in the Gift Shop. While removing monuments may not be the right step, profiting from them was not considered a measured action.

*Stop selling the postcard of the rose window - whilst I can see it's a difficult + big decision to remove the window further prospering from selling the postcard only serves to illustrate how little has really been learned + how superficial exhibitions like this can seem.*

White female Christian who lives outside Bristol

## Conversations about other actions

### Commissioning a new monument

The concept of the exhibition and the prospect of removing monuments dominated the conversations which is unsurprising given the polarity of opinion about these topics and how they should best be portrayed and discuss.

Other options for further action from the Cathedral had fewer people discuss them, however, this does not necessarily mean they are less important, and these comments should be read in line with quantitative data.

”

Commissioning a new monument was felt to be preferable to removing existing monuments and some suggested that this monument could take form of the rededication of existing monuments to those that were enslaved. Other suggestions about a new monument included having it outside the Cathedral or on College Green to enhance the prominence of it and having an annual event for commemorate those who were enslaved.

*“If you do decide to have a memorial place it outside as more people will see it. Encourage them to come in and find out more.”*

White female Christian who lives outside Bristol

*“Stage an annual concert to celebrate africa-caribbean heritage and commemorate all those effected by the slave trade.”*

White male Christian who lives outside Bristol

”

Commissioning a new monument was also considered a good idea because it served to tell the story of slavery from the perspective of those who were enslaved; something that was considered a weakness of the current exhibition.

*“As far as suggestions as to what to do next, I think that those who suffered from slavery should be commemorated. I think the sharing of stories is important, particularly of those whose ancestors were enslaved.”*

White female Christian



Going further than this, two people noted that the Cathedral needed to consider how it would bring Afro-Caribbean culture into spaces:

*“Include music and liturgy which celebrates people of African and African- Caribbean heritage and their culture in the worship of the Cathedral.”*

White female Christian who lives outside Bristol

*“Need to continue to dewesternise the space. Icons, pictures of Gods rainbow people. Perhaps we could start with Ray Hackett leader of the Bristol Bus Boycott - get black artist to design - and explain how Bristol Council and churches wanted to appease the racists in the unions not stall full square with the boycott. We have no just got it wrong in 18th 19th century but in 20th 21st. Regular use of MOBO (Music of Black organ) in worship, gospel, etc.’*

White male Christian who lives in Bristol

## Raising money

Raising money to support people impacted by racism and other forms of inequality has very little opposition in the open-ended comments. As mentioned in previous sections, actions which could make a real impact on communities today, was preferred by many as opposed to keeping conversations going about historic injustices. People wanted money to be made available for people who needed it, whether that was people who were in poverty or to fund services like education, housing and health for those who still face inequalities today. Contributing back to the community of Bristol was particularly noted.

*“The money for all the public palaver would be better spent invested in food banks, skills training and poverty relief. The church is at its best when it disregards authority, and gives love to the poor and down trodden. More of that please and less fretting about what the Daily Mail will think.”*

White male who lives outside Bristol and does not associate with a religion”

*“Support therapy services for people of African & African-Caribbean heritage who are still suffering the transgenerational impact of slavery.”*

Black female who lives in Bristol who described their religion as ‘A combination of all the above’

*“Would be nice to see patterning with other organisation within Bristol to raise funds that support causes, to tie into a wider city effort.”*

Male from a Mixed ethnic background who lives outside Bristol and does not associate with a religion

One person did raise opposition to the concept of “raising funds”:

**“You don’t need to raise money, you have so much (or at least a lot more than those suffering from slavery’s legacy) --> Go spend it & do some good!”**

Unknown demographics

However, when the concept of such money was linked to reparation, rather than current day issues, this was more contentious. There were calls for the Cathedral to make reparations to people who have been impacted on one hand because of the continued injustices such communities face which stem back to the actions taken during the slave trade. On the other hand, a very small minority of people felt that reparations were not appropriate, with a particular focus on the question of who is deserving of reparations. This appeared to be more a divide around language, with both sides ultimately supporting the concept of direct help for communities who need it.

**“I think the church, as an institution that has benefited directly & indirectly from the exploitation of people of colour owes reparations to i) the descendants of these people in Bristol ii) To the people who suffer, due to its legacy (institutional, racism) & needs to actively fund & support deprived people of colour.”**

Unknown demographics

**“Is there any clear thinking on how to face this issue - none that I’ve seen apart from the sneaking realisation at growing demand for financial reparations (and to whom?). Many terrible things happened in the past, to all races. To tie ourselves up to solving this is a rabbit hole. Let’s deal with what is happening now, instead of trying to tie it to the past.**

White female Christian who lives in Bristol

# Survey sample demographics

Living in	%	Count
Bristol	27%	129
Outside Bristol	48%	224
Unknown	25%	117
Total	100%	470

Disability	%	Count
Yes	4%	21
No	80%	377
Unknown	15%	72
Total	100%	470

Sexual orientation	%	Count
Bisexual	4%	21
Gay or lesbian	4%	17
Heterosexual	43%	202
Other	4%	17
Unknown	45%	213
Total	100%	470

Religion	%	Count
Buddhist	1%	3
Christian	43%	203
Hindu	1%	3
Jewish	1%	6
Sikh	0%	2
Other	4%	18
No religion	33%	153
Unknown	17%	82
Total	100%	470

Gender	%	Count
Female	50%	237
Male	26%	122
Non-binary/gender queer	3%	12
Unknown	21%	99
Total	100%	470

Ethnicity	%	Count
Asian	3%	14
Black	4%	19
Mixed	5%	25
White	73%	343
Other	1%	6
Unknown	13%	63
Total	100%	470

Age	%	Count
16-24	13%	62
25-29	7%	31
30-34	5%	22
35-39	4%	17
40-44	4%	19
45-49	3%	13
50-54	4%	20
55-59	9%	40
60-64	12%	56
65+	25%	119
Unknown	15%	71
Total	100%	470

*“I am not comfortable sitting down with someone who has all the resources based on the suffering of my people and say let’s kiss and make up.”*



## ALL GOD'S CHILDREN

These quotations are from Conversations with Afrikan Heritage Christians in Bristol Cathedral in 2022, led by Cleo Lake.

*“Slavery was a sin and needs to be named as such.”*

*“Without Christianity there would be no slavery”*

*“Relinquishing of power - What does that mean”*

*“We are all one people under God”*

*“Sorry has been said we are past sorry. The way you perceive us has been second rate - until that goes we cannot progress.”*

*“Pro Black is not anti White”*

This document is a companion to the Bristol Cathedral Racial Justice Strategy.

# BRISTOL CATHEDRAL

alterline

Charity number 1204673