



# **CULTURAL CAMPUS SUMMARY REPORT**

Sir John Cass's Foundation  
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# FOREWORD

I was delighted to be asked to write the foreword for this publication. The British Film Institute (BFI) approached the Foundation in 2010 with a proposal to support the development and implementation of a new initiative entitled the Cultural Campus. The BFI was looking for a partner that had a similar mission and ethos as theirs towards the education of young people in London and felt Sir John Cass's Foundation was the ideal choice.

A 270 year old City-based foundation, Sir John Cass's Foundation is a leading independent, grant-making charity that takes its name from the politician and philanthropist Sir John Cass (1661-1718). Dedicated to raising the attainment of children and young people facing disadvantage in the City and surrounding London boroughs, the Foundation supports a wide range of programmes addressing the immediate barriers preventing academic success, personal fulfilment, transition into employment and social mobility.

Film is one of the most transforming and accessible of art forms. It has the ability to engage a wide range of young people, challenging their boundaries and deepening their intellectual, cultural, social and creative curiosities. The Foundation was extremely impressed with the vision for the Cultural Campus, an innovative and ambitious programme aiming to transform the whole of the BFI site into an educational learning space. Capitalising on learning from global programmes such as the Museum School in New York and the Kiasma Helsinki Museum Project, the lasting goal of the Cultural Campus is to establish permanent relationships with local schools by creating "classrooms by the river" enabling young people, many of whom live within walking distance of the Southbank, access to the wealth of opportunities available to them as well as breaking down social and cultural barriers.

In order for some projects to achieve maximum impact, the Foundation feels it is important to engage in a long-term partnership and has supported the Cultural Campus over five years from the pilot stage to full implementation. The project has expanded its reach over the years and has seen many successes; approximately 1,300 Lambeth primary and secondary pupils have benefited, over 100 teachers and creative learning professionals have significantly deepened their professional skills and it has without a doubt made the cultural spaces on the Southbank more accessible to local children, young people and their families.

The success of the project has been evident to all my colleagues including the late Alderman Dr Ray Ellis (former Chairman of the Grants Committee) and Richard Foley (Chief Executive), both of whom had direct involvement with the project from the outset and through reading the wonderful first-hand accounts of the pupils' experiences, some of which have been included in this report.

The Foundation was honoured to be the Principal Supporter of the BFI London Film Festival Education programme and looks forward to continuing to work in partnership with the BFI at a strategic level. I commend this summary and would encourage those who have not had the opportunity to engage with the BFI to endeavour to do so.

**Deputy Kevin Everett**  
**Treasurer and Chairman**  
**Sir John Cass's Foundation**



# EXECUTIVE SUMMARY

The Cultural Campus was a five year project, developed by the British Film Institute (BFI). The project enabled schools from the neighbouring boroughs of Lambeth and Southwark to access the resources of the BFI to enhance their teaching of the curriculum.

Schools were invited to use the learning spaces, cinemas, state-of-the-art technology and the film archive to develop projects relevant to the curriculum for their pupils. Class groups visited the BFI on a regular basis, undertaking creative projects developed by their teachers and BFI's creative learning practitioners. Cultural Campus residencies culminated in a performance attended by the schools and pupils' families.

The Cultural Campus was originally established as a partnership between BFI, the London Connected Learning Centre, and the Southbank Centre, later bringing on board other South Bank cultural organisations such as the National Theatre and Rambert Dance. It has been funded by Sir John Cass's Foundation for four of the five years of its operation, and this report came about at the behest of Richard Foley.

Over 5 years, it has reached 557 primary school pupils, 711 secondary students, and over 100 teachers and creative learning professionals.

Learning outcomes verbally identified by participating teachers have ranged from increased pupil attendance, motivation and engagement, to hard learning outcomes in literacy, and new skills in a range of art form practices and ICT. Staff participants – both teachers and creative learning practitioners – reported powerful impacts on their confidence as practitioners, on their ability to imagine and devise new modes of learning, and on their awareness of the education possibilities presented by the cultural organisations on London's South Bank.

'THE INNOVATION IN ITS APPROACHES TO LEARNING, TO PARTNERSHIPS, AND TO MODES OF EVALUATION HAVE BEEN WIDELY RECOGNIZED, AND OFFER EXCITING PROSPECTS FOR DEVELOPING NEW MODELS OF CULTURAL AND CREATIVE LEARNING.'

The Cultural Campus experience presents a range of opportunities for future programme design across London's South Bank, particularly in creating a 'home for the creative curriculum'.

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# INTRODUCTION

DEMOCRACY DOESN'T REQUIRE PERFECT EQUALITY, BUT IT DOES REQUIRE THAT CITIZENS SHARE A COMMON LIFE. WHAT MATTERS IS THAT PEOPLE OF DIFFERENT BACKGROUNDS AND SOCIAL POSITIONS ENCOUNTER ONE ANOTHER IN THE COURSE OF EVERYDAY LIFE.

MICHAEL SANDEL *WHAT MONEY CAN'T BUY*

## THE BFI

The BFI serves a public role which covers the cultural, creative and economic aspects of film in the UK. It delivers this role as the UK-wide organisation for film, a charity core funded by Government. It provides Lottery and Government funds for film culture, including education, across the UK.

The BFI's strategic priorities are to expand education and learning opportunities and audience choice across the UK; to support the future success of British film; and to unlock film heritage for everyone in the UK to enjoy.

The BFI's flagship cultural building on the River Thames, BFI Southbank, is the UK's national cinematheque. Many hundreds of thousands of people from across London, and beyond, visit BFI Southbank every year. The Education programmes reach over 50,000 learners a year, working with schools and teachers, young people and families outside school, people from diverse communities, university students, academics and film scholars, and the general public with an interest in film culture.

## WHAT IS THE CULTURAL CAMPUS?

The Cultural Campus is an idea dedicated to reaching young people through local schools, and bringing them to the South Bank for sustained experiences that enable them to 'feel at home' in the spaces of the South Bank.

Many children and young people from inner-London boroughs feel prevented from visiting and engaging with cultural venues such as BFI due to social and cultural barriers. The Cultural Campus seeks to remove these barriers.

It's a 'Cultural' Campus because it offers children and young people, and their teachers, a wide range of cultural and artistic experiences. 'Campus' expresses something of the feel of a new kind of learning space, customized out of some of the most famous cultural organisations in the world: the BFI, the National Theatre; Rambert Dance; the Southbank Centre (SBC).

## ORIGINS

The idea for the South Bank Cultural Campus came out of a conversation in 2009 between the Lambeth City Learning Centre (now the London Connected Learning Centre), the South Bank Centre Education Department, and the Education Department of BFI Southbank. The partners wanted to establish more permanent relationships with local schools which could use the South Bank cultural spaces as their "classrooms by the river" following models such as the Museum School in New York and the Kiasma Helsinki Museum Project. Between 2008 and 2011, the CLC (a school-support technology centre, one of over 100 set up in 2000 by the Excellence in Cities programme) was sited 'in residence' at the BFI on London's South Bank. Whilst at BFI Southbank, the CLC worked with 80 out of the 90 primary, secondary, and special schools in Lambeth, directly supporting 5000 pupils and hundreds of teachers, teaching assistants, and community practitioners each year, providing ICT lessons, creative arts projects, and professional development sessions.

The experience of this residency was revelatory for the partners, and for the schools. For many children and young people in Lambeth, even living a mile from the South Bank is no guarantee of them having access to the opportunities and experiences they have to offer.

In late 2009, the CLC moved into their newly refurbished and customised centre in Clapham, but the residency experience had been so powerful that the partners began planning ways of extending the experience, following a set of simple principles.

A parallel example:  
The New York Museum School

THE VISION THAT SUSTAINS THE NEW YORK CITY MUSEUM SCHOOL IS THE BELIEF THAT EXTENSIVE USE OF EXPERIENTIAL LEARNING IN THE MUSEUMS AND CULTURAL SITES OF THE CITY AFFORD OUR STUDENTS A RIGOROUS EDUCATIONAL CURRICULUM ROOTED IN THE FUNDAMENTAL EXCITEMENT OF LEARNING. OUTSIDE OF THE ISOLATED CLASSROOM, WHEN STUDENTS EXPERIENCE THE REAL THINGS THAT EXIST IN THIS WORLD IN THE FORM OF THE PRIMARY RESOURCES AVAILABLE TO THEM IN THIS RICH CITY, THEY HAVE A MUCH BETTER CHANCE OF COMPREHENDING THE VALUE OF HISTORY, LANGUAGE, SCIENCE AND MATHEMATICS IN EVERYDAY LIFE AND THROUGHOUT THE HISTORY OF CIVILIZATION

# BEGINNINGS

## VISION

The first expression of the idea of a 'cultural campus' had six dimensions:

- A unique partnership of cultural organisations and formal education
- A home for the creative curriculum in Lambeth
- A laboratory for culture for teachers, pupils, students, children and young people
- A professional academy for arts, media practitioners and educators
- A physical space – between and amongst as well as inside the buildings
- A social space – jointly owned by practitioners and participants

## PRINCIPLES

Central to the first conversations about a 'cultural campus' were a set of principles that the partners believed would best support children's learning, and their cultural entitlement.

First of all was a commitment to the idea of opening up the South Bank, so that children, young people, and their teachers and carers could spend time in these impressive buildings, and become used to spending time here. The aim was for young people to feel welcome, and entitled to join in and access resources and experiences, confident that they 'belonged'.

For the South Bank Centre, this principle was directly in tune with its origins in the Festival of Britain: a sense that these spaces were and still are publicly open, available, and belong to everyone.

The second principle was to take care not to predetermine the priorities of the Cultural Campus. Instead, we started with the teachers' priorities, and their curriculum areas, ensuring spaces and resources were at their disposal. This put teachers very firmly in charge of the programme content with the cultural organisations and the CLC in support. If the teachers wanted to introduce their children to a new skill, such as podcasting, or an art form, like gamelan percussion or documentary film, the cultural partners would source experts to support them in this. A partnership model of working was quickly established – a genuine partnership, in which teachers took an equal role.

The partners recognized, after the first pilot residencies, that teachers would need bespoke professional development in order for them to be able to access the spaces and resources, and to help them imagine the kinds of projects that were possible. The programme therefore also developed a Continuing Professional Development focus. Throughout the first term of each cohort, teachers met and had training in practical skills such as music composition, video editing, or web design, but also became familiar with the spaces by the South Bank - the National Theatre, the Saison Poetry Library, the BFI Mediatheque, the Gamelan Room, the Clore Ballroom and Spirit Level, and later, with the National Theatre and Rambert Dance.

The partners were concerned that although very high-spec technology was a key attraction of the CLC, and of the CLC resource at BFI Southbank, the Cultural Campus should focus first and foremost on children's learning, and teachers' support for that, rather than be led by technology. The third principle therefore was to emphasise 'technologically enhanced', rather than 'technology-led' learning. Teachers were enabled to choose for themselves where technology would be best disposed.

## PILOT YEAR

In 2009 the partners experimented with two 'primary school residencies' Reay and Woodmansterne. Reay brought one Year 3 class, one day a week, for the half term up to the end of May, and Woodmansterne came with a Year 5 class for a week-long residency. Both schools designed sequences of work based around primary curriculum topics: Peter and the Wolf; the River Thames; the architecture and design of buildings like the Royal Festival Hall; poetry and places.

The Year 3 class at Reay:

- looked in-depth at Peter and the Wolf, studying the characters
- developed their art work into cubist style pictures, based on their sketches
- used words from the Saison Poetry Library sessions in pictures
- developed their map work
- wrote mystery stories with a South Bank setting.

The Year 5 class at Woodmansterne:

- made studies of the 'net and ball' design in the SBC and went on to study tessellating patterns, including the work of graphic artist M.C. Escher
- in teams, created adverts in different media for the Cultural Campus, using persuasive language
- prepared animated films using model boxes
- back at school, continued their work on the River Thames, drawing on their experiences during their residency.

The primary residencies were evaluated by Myra Barrs, ex-Director of the Centre for Primary Literacy. She found that the children genuinely became familiar with the South Bank as their 'classrooms by the River':

One Year 5 pupil's diary of the residency recorded

'I AM AT HOME AND I CAN'T WAIT FOR TOMORROW TO SEE WHAT'S IN STORE FOR US. I AM ALSO VERY EXCITED AND ALSO FEELING LIKE I CAN'T WAIT BECAUSE IT IS LIKE THE TRIP HAS BEEN OUR NEW SCHOOL FOR THE WEEK AND I ENJOYED THE EXPERIENCE!'

Another said:

'I WOULD HAVE LIKED TO COME FOR TWO YEARS – I WOULD HAVE LIKED TO SLEEP HERE.'

And others reported:

'I WANTED TO STAY AT THE SOUTH BANK EVEN LONGER – I'D HAVE LIKED TO STAY TILL FIVE EVERY DAY'. 'IT WAS GOOD TO GO THERE AGAIN AND AGAIN.'

The teachers endorsed this impression:

'THEY'VE HAD SUCH A TERRIFIC TIME, THE LEVEL OF ENGAGEMENT HAS BEEN AMAZING. I'VE SEEN THEIR HORIZONS BEING BROADENED ENORMOUSLY.'

'IT WAS A RICH CONTEXT FOR LEARNING AND THEY'VE BEEN IMMERSSED IN IT' 'I WAS SURPRISED BY HOW ENGAGED SOME OF THE CHILDREN WERE WHO I REALLY STRUGGLE TO ENGAGE.'

Children with special needs were among those who seemed to have benefited particularly from the experience:

'THEY WERE FOCUSED, CONFIDENT, COMPLETELY DIFFERENT. THE VISUAL FOCUS WAS VERY HELPFUL TO THEM.'

And teachers reported the transformational value of the location on learning:

'THE SITE WAS INSPIRATIONAL – IT WAS IMMEDIATELY INTERESTING – THE PERSPECTIVES, THE SHEER SPACE.'

'WE WERE USING THE LOCATION AS PART OF THE TEACHING AND LEARNING.'

June 2009 also saw the first 'Lambeth Diploma Residency', designed for Year 9 students in Lambeth schools who were following the new Creative and Media Diploma. These students – a whole Year 9 cohort in the first year – spent a week in the Summer Term creating multi-art form work in response to a stimulus chosen by teachers, in a residency model now in its eighth year (2016).

The residency was modelled around a Rambert performance of the Carnival of the Animals, with promenades, back projection, original music, and dance on the stage of NFT1, a 450 seat cinema at BFI Southbank.

## LEARNING FROM THE PILOT YEAR

In her evaluation of the first school residencies, Myra Barr's reported:

[IT] IS CLEAR THAT IN THE CULTURAL CAMPUS ALL OF THE PARTICIPATING ORGANISATIONS HAVE A POTENTIALLY POWERFUL EDUCATIONAL MODEL OF LEARNING OUT OF SCHOOL, ON A SITE WHICH IS ITSELF AN IMMENSE EDUCATIONAL RESOURCE. THESE FIRST RESIDENCIES HAVE BEEN A CONVINCING ARGUMENT FOR THIS 'HOME FOR THE CREATIVE CURRICULUM'.

She noted however, that work was needed to integrate and make consistent what was being offered to schools; and that teachers needed professional development and orientation to be able to take advantage of the opportunities available.

We also realised that there were exciting alternatives to written formal evaluation as a way of capturing and better understanding what kinds of experiences the children were having.

# PHASE 2

After the pilot year, the Cultural Campus moved into the next phase of its development. The Campus was divided into four areas:

- Primary school residencies
- The Lambeth secondary school residency
- Special school support
- After-school support

The schools took a curriculum focus in the main but after-school programmes were also important as a way of developing film work, which currently has no dedicated curriculum space.

Sir John Cass's Foundation generously supported Phase 2, with three grants over four years to enable the project to develop and grow.

## YEAR 1: 2010/2011

The first full year of the Cultural Campus involved three primary schools - Hillmead, Telferscot, and Johanna; and four secondary schools - Charles Edward Brooke, Dunraven, London Nautical and Lillian Baylis. After school film clubs were established with Lambeth Academy, and London Nautical School.

- 140 children from two Lambeth secondary schools spent a week in June at BFI Southbank and created dance, music, and video and photography in a performance responding to Dziga Vertov's *Man with a Movie Camera*. The residency achieved the unlikely feat of engaging 140 13 year olds with an 80 year old classic of Russian Constructivist cinema.
- 26 Year 4 children from Telferscot Primary school in Balham spent 2 days a week at BFI Southbank, and the Southbank Centre, as part of a whole school project on London Life. They created collage books, wrote poetry, and filmed poem films, and presented the whole experience in two events – at school, and at the Southbank Centre as part of the 60th anniversary celebration of the Festival of Britain.

- 10 Year 10 students from Dunraven Secondary school joined the Cultural Campus as an alternative work experience. Studying the Creative and Media Diploma, the provision was for 'work-related learning', in which students take on an active, participating role, in an arts organisation. The team of 10 was given the chance to curate an aspect of the Southbank Centre's 60th anniversary celebration of the Festival of Britain, working with poets Simon Armitage and Yemisi Blake. They presented to the Executive Board of the Southbank Centre, and performed their final pieces on the stage of the Clore Ballroom one Saturday in July.
- The youngest group in the programme was a Year 3 class from Hillmead Primary School in Streatham. They visited for 11 days over the late Spring and Summer terms, and produced films, poetry and podcasts, with a final screening in July at BFI Southbank for parents and their partner Year 3 class.
- An after-school film club, run under the auspices of the Cinematheque Francaise programme 'Le Cinema cent ans de jeunesse', enabled 10 boys from Lambeth schools to join with nearly 1,000 other young people from Spain, Italy, Portugal, France, and Brazil in an international film education programme. The boys travelled to Paris in June to screen their film, alongside those of their peers, at the Cinematheque Francaise.

## NUMBERS PARTICIPATING:

75 primary pupils for 630 pupil-days

176 secondary students for 886 student-days

45 young people in holiday and after school programmes





## YEAR 2: 2011/12

The second year featured a smaller Campus, with three primary schools, a one-week residency for 100 secondary school pupils, a smaller after-school film club, and involvement for the first time of Park Campus, the school for children at risk of exclusion in Lambeth.

- Crown Lane primary school spent their 6-week residency creating a documentary film about the South Bank. They researched documentaries in the BFI Mediatheque, learned interviewing techniques from the BBC, and screened their film at BFI Southbank in June.
- Class 3JB at Rosendale Primary School worked with animators John Harmer and Shelly Wain to create a short film called 'Moving Structures'. The film was inspired by short films 'Borderline', by Alex Chandon, and 'London Details'. The children created their own model sets of surreal buildings, lit them, and scored and created their own soundtrack.
- Telferscot Primary School threw themselves into The Genius of Hitchcock, the BFI's blockbuster Alfred Hitchcock programme and contribution to London 2012, working with his 1927 silent boxing melodrama *The Ring*. They took a ten minute sequence from the original, where our hero and heroine get married, and re-shot it shot for shot, complete with melodramatic gestures and slapstick pratfalls, in a church sourced for its physical resemblance to the church in the original film.
- The week-long Lambeth secondary schools' residency exploring Hitchcock's 1927 silent film *The Ring* culminated with a promenade performance of music, dance, and film through a fairground created in the public spaces of BFI Southbank. Over 100 young people took part: from Charles Edward Brooke, Lillian Baylis, Dunraven and Park Campus secondaries, and from Telferscot Primary in Balham. 15 artists and teachers supported the young people, helping them create artworks of high quality all in pursuit of The Genius of Hitchcock.
- Park Campus supports children and young people in Lambeth who have had difficulties with their schooling. In January and February 2012 Cultural Campus hosted two small residencies: a group working with Sam Lawlor making films to express the Olympic values, and two groups creating animations with Reza Ben Gajra, a regular collaborator of the BFI. The animation group had spent a week with Kinetika, a group in Hackney who make giant puppets. The puppets were animated in a two day stint at BFI Southbank.

- After-school, another group from London Nautical School participated in *Cinema Cent Ans de Jeunesse*, the international film programme run by the Cinematheque Francaise. 11 students travelled to Paris to present their film 'No Escape', alongside 500 other young people from all over the world.

## NUMBERS PARTICIPATING:

90 primary pupils/ 450 pupil days

100 secondary pupils/ 500 pupil days

15 pupils in after-school film clubs

## YEAR 3: 2012/13

Thanks to increased investment from Sir John Cass's Foundation, in Year 3 we worked with 172 primary pupils, from 6 schools, including 10 from Lark Hall; 120 Year 9 pupils in the Gothic secondary school residency week; expanded to 5 after-school film clubs; and held a number of one-off 'film in a day' programmes.

- Primary school residencies in 2012/13 welcomed Oasis Johanna Academy, Walnut Tree Walk, Sunnyhill, Telferscot, Rosendale, and our first Southwark participant, Cathedral School. Telferscot remade *Frankenstein* as an 8 minute short set in south London; Cathedral School shot a short 'history of film through the ages', covering major changes in film technology such as sound, colour, 3D and special effects.
- Chestnut Grove Academy, in Wandsworth, came and made a 'film in a day'.
- Larkhall Primary School brought pupils from their support unit for children registering on the autistic spectrum, focusing on transport in London. Their final film featured animation and live action representations of every form of transport known to children.
- 16 young people aged 15-17 from Park Campus' programme *Passport to Employability in Creative Arts and Media*, worked on a project to create a film exploring fashion and style, commissioned by the Horniman Museum. The students used areas of BFI Southbank to interview subjects for their film, such as Peter Beard (Executive producer of ITV's *24 hours in A&E*), Bill Symons (actor, *Heartbeat*) and Shonagh Marshall (Co-curator of the *Valentino: Master of Couture* exhibition at Somerset House). The finished documentaries were screened at BFI for an audience of school Heads and Lambeth Authority officers, along with the students, their families, and artists and guests from other arts organisations.

- Year 9 students from three Lambeth secondary schools spent a week at BFI Southbank creating a cross-art form multi-media extravaganza. 'In residence' there were 45 students from Park Campus, St. Gabriel's College (SGC) and Dunraven School at BFI Southbank, with a further 40 students based at SGC, all creating a devised piece around Lotte Reiniger's *Hansel and Gretel* as part of the BFI's GOTHIC season.
- The Cultural Campus expanded to include three after-school film clubs in Lambeth – St. Gabriel's Academy, Dunraven Secondary School, and London Nautical School – as well as two schools in Islington: St. Mark's Primary School and St. Mary Magdalene School. Six participating teachers and film-makers had three separate days of training with the Cinematheque Francaise. The final films were screened at BFI Southbank in June, watched by film critic and TV presenter Danny Leigh, and 15 boys from London Nautical School travelled to Paris to screen their film.

## NUMBERS PARTICIPATING:

172 primary pupils/ 860 pupil days

160 secondary pupils/ 680 pupil days

45 after school club attendees

## YEAR 4: 2013/14

In 2013/14, BFI received an expanded funding award from Sir John Cass's Foundation, bringing them in as Principal Supporter of the BFI London Film Festival Education programme. The programme welcomed five primary school groups, for 150 pupils, and another ten from the autistic unit at Larkhall Primary School. 130 students from four schools participated in the Lambeth Secondary School residency week, including Evelyn Grace Academy for the first time.

- Primary schools were Henry Fawcett, Cathedral, Sunnyhill, Julians, and Telferscot. Julians made a documentary history of their school, featuring Kitty, a 100 year old former pupil and teacher. Sunnyhill made a film montage of dance, animation and poetry inspired by their local neighbourhood. Cathedral School created 'traditional tales' on film, facilitated by a visit to the National Theatre.
- Lark Hall unit for children on the autistic spectrum created films on an underwater theme, following visits to the London Aquarium and the BFI Mediatheque.
- The Lambeth secondary schools residency was based on the Zhang Yimou film 'Not One Less', part of the BFI's Chinese Cinema season *Electric Shadows*. Participating schools were St. Gabriel's

College, Norwood, and Evelyn Grace Academy for the first time. The foyer of BFI Southbank was dressed in Chinese pictogram bunting, and audiences promenaded around the cinemas and spaces, watching dance and animated film accompanied by Chinese-inspired music.

- After-school film clubs included St. Gabriel's College having the opportunity to present their final film, a scary techno-horror piece called 'Bicarthy Lives', to an audience of their peers in Paris.

## NUMBERS PARTICIPATING:

160 primary pupils/ 800 pupil days

130 secondary pupils/ 650 pupil days

40 after school film club attendees

In addition, in 2014 Sir John Cass's Foundation supported the London Film Festival Education programme. The programme delivered:

- 53 events, including an enlarged schools programme, Q&As with directors, screenwriters and cinematographers, hands-on workshops for young people, and a Youth Jury programme
- 4485 attendees overall: 50% 15 – 18 year olds and 5% 7-13 year olds; 45% 18-25 year olds
- 15 free screenings; 15 Film School panel events; 8 panel discussions and workshops

## LFF Education:

242 primary/ KS3 pupils

2246 15 – 18 year olds

## ART FORMS

The premise of the Campus from the start was in the integration of different art forms into curriculum projects. Children have made spoken word poetry and turned it into film; animated 'small worlds' made out of recycled material; danced with back-projected film; and created soundscapes with gamelan instruments..

Our secondary school residencies most successfully and explicitly combine four or five art forms into single integrated multimedia 'performances'. Students have danced their way through Dziga Vertov's *Man With a Movie Camera*, Alfred Hitchcock's silent film *The Ring*, and Zhang Yimou's rural-set *Not One Less*. We have had promenades through a fairground, BFI Southbank dressed in Chinese pictograms, a Klezmer band, shadow puppets, and a Carnival of the Animals procession.





# EVALUATION

## LEARNING OUTCOMES – FOR PUPILS

After each group and residency participants were asked to report back on their experience, under 'Learning', 'Enjoyment', and 'Improvement'. Clear patterns emerged over the five years of the programme:

- Pupils and students clearly benefited from being out of the usual learning environment: they learnt differently, responded differently, and had a different disposition towards their learning
- They also reported the value of collaboration – with their friends and classmates, but also with students from other schools
- They valued the engagement with the BFI's technology resources : computers, cameras, sound recording – and the opportunities to bring creative technology projects to completion
- They appreciated the range of spaces and resources they were introduced to: the Gamelan Room in the Southbank Centre; the Saison Poetry Library, the BFI Mediatheque, backstage at the National Theatre – and the freedoms that come with access to these spaces.
- In terms of formal learning, teachers reported strong impacts on literacy and other areas of curriculum content, and in art form learning (design and technology skills, playing musical instruments for the first time, dancing in a new kind of public space).

Teachers reported that pupils benefited in a number of areas:

- 'The children really loved all the sessions. They got so much out of it with regards to new learning experiences including interviewing and visiting a building site. They were able to work at individual levels, especially with the filming and editing. Some became so absorbed in their model making that it became a real place for them and they continued to play with their cityscapes using model figures imaginatively after the final sessions.'
- 'Some of the children were motivated by the theme of transport; others were motivated by the ICT equipment.'
- 'What was memorable was children asking to go back to the BFI or the London Transport Museum to do more filming with Sam'
- 'I saw how easy it was to use iMovie to motivate them to complete a learning task.'

- 'I think that children got a lot of learning out of the project. There were literacy (poetry), ICT (filming), and PSHE (teamwork) opportunities, which were rich and rewarding.'

Specific groups experienced particular learning outcomes:

- For the children at Lark Hall the opportunity to encounter places and experiences outside their usual routines was extremely valuable.
- The young people at Park Campus found the experience of 'real world' settings and being able to carry out 'real world' activities to be very beneficial.

A common theme reported back by all participants was the need for more time – in the school day, but also in the length of a residency. And it is important to remember that although the vast majority of pupils and students enjoyed and learned from their experiences in equal measure, for one reason or another, the campus does not always suit everyone.

## OUTCOMES FOR TEACHERS

Colleagues at Telferscot Primary school reported these impacts on staff in the school:

- Learning for all (i.e. not just pupils, but teachers, Learning Support Assistants, parents)
- Opportunities for staff to develop their knowledge and understanding
- Planning with a range of different people – teachers sharing planning with colleagues from other schools, but also with art form practitioners
- Staff retention and recruitment – the Cultural Campus is an exciting addition to the profile of a school
- Developing confidence – in working outside the school's usual parameters
- Finding new ways to improve pupil attainment and progress

And they believed that their participation in the programme has contributed to their latest Outstanding judgement from OFSTED.

Teachers on the Lambeth Residency valued:

- The opportunity to 'join in' with art form practitioners
- The chance to work outside classroom and curriculum constraints
- The different view of their students presented by the residency
- An expanded sense of their subject, and its possibilities
- The development of a sense in music of 'spotting when we've got something [valuable]'.

Teachers also reported increased professional confidence:

'I LIKED THE WAY CLEO [A TUTOR] TOOK MY INITIAL IDEAS AND TURNED THEM INTO AN ACHIEVABLE PROGRAMME OF LESSONS. I'D BE MORE CONFIDENT TO INCORPORATE THE CLASS USING CAMERAS INTO A WIDER RANGE OF LESSONS NOW.'

'I'M SLIGHTLY OUT OF MY COMFORT ZONE BUT I'M FINDING IT REALLY EXCITING, I'M LEARNING AN AWFUL LOT'

'THE CHILDREN WILL GAIN LOTS OF NEW SKILLS AND DO LOTS OF NEW THINGS, AS WILL I!'

Sample responses from Lambeth Residency Week 2013 under 'enjoyment':

## ENJOYED – MUSIC GROUP

WHAT I ENJOYED MOST WAS MAKING THE MUSIC AND HEARING HOW IT SOUNDED AFTERWARDS

BEING ABLE TO EXPERIENCE BEING IN A BAND

BEING ABLE TO MAKE UP MY OWN MUSIC AND CONTRIBUTE TO WHAT WE WERE MAKING ALSO I ENJOYED BEING ABLE TO SEE THE DIFFERENT THINGS IN THE BUILDING AND EXPLORE

COMING HERE EVERY DAY AND LEARNING NEW INSTRUMENTS AND COMPOSING MUSIC

PERFORMING IN FRONT OF A BIG CROWD

PERFORMING TODAY IN FRONT OF THE CROWD

BEING ABLE TO COME TO THE BFI AND PLAY DIFFERENT INSTRUMENTS

BEING WITH MY FRIEND AND OTHER PEOPLE AND WORK AS ONE

THE FINAL DAY: ALL THE PREPARATION CAME TOGETHER VERY WELL AND IT WAS AN ENJOYABLE DAY

CREATING MUSICAL PIECES AS A GROUP. I LIKED IT WHEN WE ADDED EVERYONE'S GROUPS TOGETHER

PLAYING FOR A WHOLE WEEK AND LEARNING NEW SKILLS

TRYING TO COMPOSE OUR OWN MUSIC WITH OTHER MUSICIANS AND ALSO GETTING FREE FOOD





# INNOVATION

## 10 CAPACITIES; THE VISUAL RECORD

The initial pilot of the Cultural Campus was evaluated by Myra Barrs, ex-Director of the Centre for Literacy in Primary Education. Then, for each year's programme, data on learning outcomes and levels of engagement and satisfaction were collected from pupils and teachers, as well as qualitative data, reflecting participants' perceptions of the experience.

In 2010 research student Michelle Cannon followed the work during the year as part of her MA thesis. A gifted photographer, Michelle captured something of the diverse range of activity, engagement and experiences that children and their teachers enjoyed in the programme.

In 2011, the programmers became aware of the work of the Lincoln Center Institute in New York, particularly their learning framework 'Capacities of Imaginative Learning'. The '10 Capacities' became touchstones for both Michelle, and the programme, in identifying and reporting the impact of the Cultural Campus on children's learning. A blog was established for presenting these impacts: <http://10capacities.wordpress.com/>

The photographs of activity across the four years of the programme (some of them reproduced in this report) tell their own stories. The photographs are grouped together on the 10 Capacities blog under headings from the Lincoln Center 'Capacities': Making Connections, Noticing Deeply, Identifying Patterns, Taking Action, Living with Ambiguity, Reflecting/Assessing, Exhibiting Empathy, Creating Meaning

The Cultural Campus approach has been recognised by others as innovative, with presentations and visits to the Roundhouse in Camden, the Imperial War Museum, as well as conference presentations for Arts Council Bridge organisations A New Direction, Royal Opera House, and Artsworks London.

## PEER-BLOGGING

Faced with annual requests to host work experience students, the Cultural Campus created the role of 'peer bloggers', in which students tracked and captured the experience of the residencies in photographs, interviews, and observations. The material is collected on the <http://southbankculturalcampus.wordpress.com> blog

# PARTNERS AND PARTICIPATING SCHOOLS

## CULTURAL PARTNERS

The original three-partnered arrangement quickly evolved to involve other cultural partners: the National Theatre and Rambert Dance joined in 2012 and 2014 respectively.

From the pilot year in 2009 the model grew to bring in a wider range of primary schools, from Southwark as well as Lambeth. The secondary school week-long summer residency worked with Dunraven, Norwood, Evelyn Grace, Lillian Baylis Technology College, as well as a core relationship with Charles Edward Brooke (later St. Gabriel's College). There were day-long residencies with London Nautical School, Chestnut Grove, and from schools outside Lambeth, in other inner London boroughs. The after-school film club programme has expanded to include schools from Lambeth, Tower Hamlets, and Islington.

## PARTICIPATING PRIMARY SCHOOLS:

Henry Fawcett  
Cathedral Primary School  
Julians  
Sunnyhill  
Oasis Johanna  
Telferscot  
Hillmead  
Rosendale  
Lark Hall  
Reay  
Woodmansterne

## SECONDARIES:

Park Campus  
Lillian Baylis Technology College  
St. Gabriel's College  
Dunraven School  
Evelyn Grace Academy  
Norwood School  
London Nautical School  
City Heights Academy  
St. Mary Magdalen School  
Chestnut Grove Academy

# THE FUTURE

Returning to the original vision for the Cultural Campus, it is clear, to quote Myra Barrs, that an exciting new model of learning has been developed:

THESE FIRST RESIDENCIES HAVE BEEN  
A CONVINCING ARGUMENT FOR THIS  
'HOME FOR THE CREATIVE CURRICULUM'

The Cultural Campus is 'a unique partnership of cultural organisations and formal education', as well as a 'laboratory for culture for teachers, pupils, students, children and young people'. The Campus represents both a physical and a social space, 'jointly owned by practitioners and participants'.

So the question is, 'where do we go from here?' BFI is currently re-imagining the ways in which young people are encouraged to engage with and learn about their moving image heritage. New technologies are transforming the creative possibilities of film, and of film education, and the creative industries themselves are demanding new kinds of employee and audience. BFI intends to learn from the experiences made possible by the Cultural Campus and create new spaces and environments where young people can find inspiration and develop new skills fit for 21st century work and life.

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Paula Hamilton at the National Theatre

All the participating teachers and artists

Photographs by Michelle Cannon

**FIND OUT MORE AT  
BFI.ORG.UK**