



## ENYAN National Campaign 2010/11:

### *Youth Arts Transforms Lives- FACT!* Case Study Template

Thank you for your interest in ENYAN and the new national campaign for 2010/11. We would be grateful if you could spend some time completing the questions below in order to raise the profile of your organisation, project or initiative. **Please provide as much detail as possible.**

This year's campaign is '**Youth Arts Transforms Lives- FACT!**' and responds to a sector wide consultation conducted by ENYAN throughout September 2009 until December 2009.

The aims of the campaign are:

- To produce evidence to support key messages regarding the value of youth arts
- To increase knowledge, understanding and support for youth arts by politicians and government ministers
- To make a stronger case to funding bodies to allocate specific funds to youth arts and to provide evidence as to why this is relevant
- To demonstrate the value of youth arts to services supporting hard to reach young people
- To highlight key national initiatives benefiting the youth arts sector and creating a framework for how they can be delivered at a regional level

*For full details on the campaign consultation, delivery plan and outputs (please email [enyan@artswork.org.uk](mailto:enyan@artswork.org.uk)).*

There are a wide range of campaign initiatives and activities underway, one of which is the creation of 9 regional online resources that will feature exemplary projects which demonstrate the ability of the arts to transform young people's lives. In addition to the inclusion of the case studies, the resources will outline specific key national initiatives benefiting youth arts practice and direct you to essential resources and links to web sites where you can obtain statistics and other useful information to support your practice.

As well as being uploaded on the ENYAN web site, your case study below may therefore be chosen to be included within your regional campaign resource which will be disseminated throughout the youth arts sector across England in early 2011.

**Please send your completed case study to [enyan@artswork.org.uk](mailto:enyan@artswork.org.uk) BEFORE Friday 29<sup>th</sup> October 2010 or call 023 80682 535 and ask for Jay-Michelle Mendivil if you have any questions.**

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## General Information

- Title of your project: LB360
- Delivery organisation/practitioner: London Bubble Theatre Company/ Nicole Charles and Lauren Rowley
- Lead contact name: Nicole Charles
- Address: 3-5 Elephant Lane, Rotherhithe, SE16 4JD
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- Website: [www.londonbubble.org.uk](http://www.londonbubble.org.uk)
- Timeframe for your project:

ENYAN is dedicating this case study research to different subject areas, looking at the advantages of youth arts and its ability to transform the lives of individuals and society at large. Case Studies are required for each specific topic below.

**Please identify which topic your case study is most relevant to and produce your case study description with this as the primary focus:**

[Please focus on ONE topic as the regional campaign resources will be sub divided into sections via each of the following topics]

Please tick	Case Study Focus
✓	arts a tool for engagement
	overall skill development
	emotional development
	social cohesion/ inclusion
	educational development <i>(please only refer to projects in informal education settings i.e. youth clubs/ detached youth work/arts and community organisations/outreach projects)</i>
	career development
	youth crime
	health benefits
	economic benefits
	aspiration and attainment
	access to the arts
	artistic excellence and innovation
	cross sectoral advantages <i>(working across sectors i.e. arts and sports/ arts and sciences)</i>

**Please note- ENYAN welcomes case studies that refer to an individual's story as well as case studies that refer to groups of young people. It is important that the youth arts experience/ project took place between the ages 12-25, even if you are referring to someone who is now over this age.**

- **Description of young person/ young people involved**  
(e.g. project participant, young carers, youth group):

The young people who take part in LB360 are all Not in Education, Employment or Training (also known as NEET) and are between the ages of 16-19. Currently on the programme we have 2 young carers, 1 young person who is homeless and several young people who have had encounters with the social justice system.

- **Region**

The work we carry out is in the region of London focussing on South East in particular Southwark.

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## About You and the Project – Your Perspective

- **Description of organisation:**

London Bubble is a Community Theatre company based in Rotherhithe, Southwark. We deliver developmental projects in schools and youth centres, run participatory workshops for children, young people and adults, and create public performance events that attract a mixed audience. Our work pre-dominantly covers Southwark and Lewisham - boroughs containing a high population density, high youth unemployment and a diversity of cultural backgrounds. We regard theatre as a means of communication that builds community, creativity, health and well-being.

- **Description of project and context:** (*aims, objectives, purpose*)

LB360 is a programme that each year works with a small targeted cohort of 5-8 young people aged 16-19 who are NEET (Not in Education, Employment and Training) and who are not engaging in the social system of education or employment. The programme addresses the young people's creative and presentational skills and develops their leadership potential through training them to deliver drama workshops to other slightly younger teenagers.

Over the past year we have worked with 15 Young Workshop Leaders, YWL's, and have reached a further 300 young people who are either NEET or Pre- NEET (14-16 years) through Workshops and performances led by the YWL's. We plan to reach a further 300 young people in the next 3 months through work delivered in local Youth Centres.

Throughout the LB360 programme the YWL's are trained in Forum Theatre, storytelling, improvisation, physical theatre, text, devising and workshop leading. They also participate in wellbeing and life skills sessions including cooking and healthy eating, money management, CV writing skills, further and higher education applications and one-on-one mentoring sessions. We feel this gives the YWL's a

more rounded and beneficial training experience preparing them to move on in their professional life.

The programme has been developed to engage young people in positive activities along with setting up a prospective career in the arts.

- **Why were you delivering this project? What prompted you to devise it?**

London bubble felt there was a need for this project as Southwark is the 9<sup>th</sup> most deprived borough in England, over 50% of the wards in Southwark are ranked within the 10% most deprived wards in the country. Deprivation is apparent across a range of indicators including employment and education.

300 young people in Southwark alone are classed as NEET, as we believe Theatre is a tool for engagement, confidence building and motivation, we devised a programme that will help develop young people's skills in finding the right career path, using theatre and wellbeing as the key.

- **How has this youth arts project transformed young people's lives?**

At the beginning of the process the young people entered the bubble with low self esteem, lack of motivation and an interest in theatre but no tools to engage in it as a profession. Over the weeks and months the young people developed into competent Young Workshop Leaders, energetic Theatre Makers and motivated in their everyday lives. In particular there are two young people who have completed the programme and have made vast improvements in their professional lives along with their personal lives. Miles had come on to the project last year after hearing about it through his Y.O.T worker, he had an obvious interest in the arts but no way of realising this, through no fault of his own Miles had no GCSE's and hadn't been in formal education for 3 years so his confidence was low when it came to applying for jobs or courses, with all this on his shoulders Miles had a facade of caps and hoodies to hide himself which made him appear unapproachable, even though he wasn't. With this in mind it is so enjoyable to now see a year later an enthusiastic, talented and confident young man enter the London Bubble every week. Miles is now working on Platform with The Old Vic, completing an NVQ on Business and Administration, leading workshops and getting ready to audition for drama schools, which is an amazing transformation for his self esteem and wellbeing.

This transformation was due to a long term engagement in Forum Theatre- which helps people tackle issues which relate to them and people around them.

- **How has this youth arts project impacted on other people's lives?**

Within the project the Young people lead Performance/workshops on Forum Theatre where they tackle issues such as homelessness, street crime, domestic violence and street harassment. The participants of these workshops consist of young people who are of similar age and are at risk of becoming NEET or are already NEET. The workshops tend to take part in Schools as part of a peer lead project and also to youth centres in the area, this way people who are NEET and do not engage with the education system still get to take part in the workshops. Forum Theatre empowers the performers and the audience by giving them a chance to dissect and tackle an

issue which relates to them, with Forum it can be done in a controlled and creative manner which sticks with people once they are faced in the situation in the future. Overall LB360 have delivered the workshop to over 300 young people across South East London, along with providing training workshops to College, Universities and business.

- **Please describe the artform/s used during this project.**

The main art form used in this project is Theatre in particular Forum Theatre, Issue Based Theatre, Physical and Text Based Theatre. As part of the project the young people also get the chance to explore music for theatre, movement and media, this helps to broaden their view on art and how it can be used in everyday life.

- **Please describe the outcomes of this project in relation to the 'case study focus topic' you have selected?**

Art as a tool for engagement has been shown in work that has been done on LB360, for instance many of the NEET young people who take part in the project are usually disengaged in the conventional curriculum system, so as a programme specifically designed for these young people we can engage with their needs by focussing on issues they identify with or have been affected by. Through Theatre LB360 has engaged the young people in employment and help them to build a basis for a career in the arts. This has been shown through high attendance from the participants, previous participants completing the programme and going onto further education or full time employment.

The young people on LB360 have also delivered Forum Theatre Workshops to over 300 young people across Southwark and Lewisham on a peer led tour, this has proven that young people can engage with hard to reach young people and/or disaffected students in schools, as they have a common ground and have become positive role models. Here is some feedback from the peer led tour it demonstrates the engagement between LB360 and the young people they delivered the workshop to:

"I wanted to say thanks for coming in and LB360 were brilliant -they worked with a really difficult bunch (disaffected) students and interacted really well. They worked brilliantly. Thanks very much." **Laura Donohoe, City of London Academy Inclusion manager**

"Thank you so much for coming it was great for my students and I thought your girls were great.

They took control with confidence and all of them spoke clearly and maturely making it easy for my students to follow the games and the workshop.

The skills your group showed in improvising were excellent, they were sensitive to the students and listened to well to their ideas.

Please let me know when you would like to come again as you are very welcome."

**Lisa Stubbs, Head of drama Lewisham College**

Along with professional engagement one young woman has proven that the arts have helped her personal development by giving her the confidence to leave her domestic violent partner.

- **How have you measured the projects outcomes?** *(please refer to qualitative and quantitative evidence where possible)*

The project's outcomes have been measured by attendance and how that has improved over the programme. Wellbeing has been measured through evaluations and questionnaires carried out throughout the project. Along with recording all outcomes on the EYS database for Southwark council who regulate our funding.

- **How did you recruit the young person/ people involved?**

The recruitment process consists of us marketing the programme through Southwark Council, Connexions and Outreach work in the local area and youth clubs. Once we have young people interested we offer them a taster workshop to see if it is suitable for them.

- **How did you maintain engagement?**

- Engagement has been maintained through using Theatre to develop their confidence in sticking with something.
- Giving space to be creative in their work and lives.
- developing work to suit the cohort.
- Designing goals the young people can aim for and support to do so.

- **What were the main challenges involved in this project as an organisation/professional?**

The main challenge involved in this project is funding/ or lack of funding, there is only so much money to go around for Youth Arts Projects and the pot of money is not very big. As an organisation there is only so much you can do on a very limited amount of money so once the funding runs out the project comes to an end.

- **How were these challenges overcome?**

The lack of funding is definitely a challenge which can seem difficult to overcome, we have managed to be lucky enough to have been funded by PAYP (positive Activities for Young People) for 2 years but this pot of money is about to run out so we have applied for money from different trusts and foundations and also charging organisations for the workshops the young people can now deliver. This not only helps the organisation overcome the challenges of funding but also gives young people a sense of economic well being.

- **How was the project funded and was it part of any larger regional/ national initiative?**

LB360 is currently funded by PAYP which is a regional initiative, we have received funding from small grants from Southwark council, Jack Petchey leader award grants and LB360 also won an award for Youth innovation from the Royal Society of Arts which contributed to the programme.

- **What have you learnt and what advice would you give to others who might be inspired to launch a similar project?**

I have learnt that a project which develops a young person artistically in turn helps with their well being, personal development and professional journey, which can help them and you as an organisation. Young people want to be engaged you just have to find the right key to unlock that capacity.

My advice would be to be prepared to adapt to young people as we are all unique, try not to push them to be what you want but rather enhance their talent, intelligence and interests.

- **If you had a message you would like to pass onto potential future investors in youth arts (e.g. government ministers/ funders) what would it be?**

Youth Arts can help us all in the future, so save in the long run and help young people out now. Children are the future we need to nurture them to be the best they can be and The Arts is the perfect tool.

- **How was this project monitored and evaluated? How will you track the future development of the young person/ people involved beyond the project?**

The project is monitored and evaluated by group evaluations, tracking attendance, issues and work produced on EYS (Electronic Youth Service) this is also backed up our own system.

Once the young people have moved on we can track the development of the young people through the next provider they move on to such as further education or an apprenticeship, once a young person leaves the project we keep them involved by inviting them to youth theatre or to the London Bubble to keep contact.

- **What other funding, initiatives, programmes, opportunities and projects are you aware of that support this area of work?**

Many trusts and foundations like to support work with young people along with local council initiatives such as Youth Opportunities Fund.

- **Any other input?**

*Word count guide 100 words*

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## About the project – Young Persons Perspective

Please pose the below questions to the young person/people involved in your project and either ask them to complete it or include direct quotes from them if completing it yourself.

- **Why did the young person/ people get involved?**

*“I was interested in drama and wanted to work with Theatre, and found this and thought it would be perfect.”*

**Daisy Machin, 18.**

**Daisy has been on the programme for 12 months and has now gone on to do an apprenticeship here at the London Bubble.**

- **What are the positive and negative outcomes for the young people involved?**

*“Positive outcomes- I have gained experience and skills from Nicole, Lauren and Adam. I have been given the opportunity to get involved in lots of different things in and out of the bubble. (e.g. - we heard about the experimental theatre and sound project of mercury Fur by schema arts through being at the Bubble.)”*

**Julian Mack, 18.**

**Julian joined LB360 in September and has now taken part in a performance with Frantic Assembly.**

*“One negative outcome is that the funding runs out in December and I would really like it to continue.”*

**Lucy Sycamore, 18.**

**Lucy has been attending the Bubble for many years and has recently joined LB360.**

- **What were the young people doing before this project, what are they doing now and what are their aspirations and plans for the future?**

*“I wasn’t doing anything before I came here. I have been doing this for a year now and at the moment I am doing my apprenticeship and an NVQ in Business and Administration.”*

**Daisy Machin, 18.**

*“Before LB360 I was looking for work and experience, I am now on LB360 applying for drama schools.”*

**Lucy Sycamore, 18.**

- **Has taking part in this project impacted on their perception of life?**

*“Yes it has changed my life because otherwise I wouldn’t be doing my apprenticeship and have the experience I have now.”*

**Daisy Machin, 18.**

- **What were the main challenges for the young person/ people involved and how were they overcome?**

*“My confidence was a big challenge to overcome, but I got over this as I had to perform to many people, it was hard work but I feel so relieved and happy that I took part in LB360 as I now have more confidence in the work place and in performing.”*

**Daisy machin, 18.**

- **Would the young people encourage other young people to get involved in youth arts projects such as this?**

*“Definitely, this not an opportunity to be missed.”* **Daisy Machin, 18.**

*“Yes definitely as it is such good experience and commitment.”* **Mischa Spiegel, 19**

*“I think so definitely it could be so great to have more young people engaged in such a good opportunity.”* **Lucy sycamore, 18**

- **Any other comments?**

*Word count guide 100 words*

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**Please note that we may contact you for additional information and editing purposes.**

**If you have any questions please contact Jay-Michelle Mendivil on 023 80682 535.**

**Many thanks.**

**[www.enyan.co.uk](http://www.enyan.co.uk)**