

Role: Programme Manager

Contract Length: 2 years, fixed-term position. April 2022 – April 2024.

Fee: inclusive of expenses, up to £12,000 (plus VAT if contracting as a VAT registered limited company).

Time Commitment/Hours of Work: It is expected and understood that the successful candidate is likely to have other freelance work and personal commitments alongside this role. The post holder is expected to manage their time independently and flexibly over the two-year period, is lead responsible for ensuring the project outcomes and deliverables (further detailed below) are met, with support from Creative Youth team.

This role will be offered as a freelance contract, where the post-holder is responsible for own Tax and National Insurance liabilities. Some in-person working in Kingston Upon Thames will be required for this role, where the fee offered is expected to cover and be inclusive of all travel and accommodation expenses, we are ideally seeking someone based within commutable distance to Kingston.

There is some flexibility and autonomy for right person to delegate some in-person work to the project team (which this role will line-manage) or Creative Youth's General Manager. If the individual is based further afield and location is a barrier, please indicate this in your application and we would of course be open to conversations.

About Creative Youth:

Creative Youth is currently at an exciting period of transition of growth, in the first year of a 4-year business plan (2022-2026), where we are focusing on five key areas of interconnected creative activity:

- 1) An annual summer, multi-arts Festival, recently rebranded as **FUSE International** formally known as the International Youth Arts Festival. Taking place across indoor and outdoor venues and digitally during summer in Kingston, consisting of multiple artforms and genres; including music, visual art, theatre, film, comedy and more. The Festival takes place in venues including Rose Theatre, the Market Square, the local University and College and much more.
- 2) **Creative Talent Programme**, providing year-round support to emerging young artists entering into the creative industries.

About Creative Youth (continued):

- 3) **Young People Skills Development Programme** (includes work experience students, placement and volunteers) – year-round programme.
- 4) **Creative Youth Connects** – Local and community projects (previously this has included Kingston RPM). This is where the AMP Kingston project sits within.
- 5) We have been awarded the contract from GLA and Kingston Council to facilitate a **new creative and community space**, The Undercroft / Factory of Futures (working title) – this is the 7000 sq empty space underneath John Lewis in Kingston Town Centre.

Overview of the project:

This project is generously funded by the National Heritage Lottery Fund with matched funding from Creative Youth and other sources (matched funding still needs to be found).

- A young person lead, young person shaped exploration of Kingston's rich and varied music heritage, from the 1960's – 1990's time period, allowing it to be identified, recorded and accessed in a range of interactive, sustainable ways.
- Led by Creative Youth but delivered in partnership with Royal Borough of Kingston upon Thames, Kingston History Centre, Kingston University, Kingston College and Kingston Music Service.
- Three unifying themes have been identified and will be explored, these are;
 - **Art** – the rise of artwork in branding and logos for music artists
 - **Music** – the musicians and artists themselves but also the promoters who enabled their performances to be seen
 - **Pop Fashion** – the influence of pop fashion in relation to the creation of musical personas and identities.

These will be presented and recorded through a series of free intervention exhibitions, young person-led creative interpretations; the form of these will be decided and shaped by the young people involved but could include club nights, gigs, Fashion show, exhibitions etc, an online resource where the heritage from this project can be housed digitally, a submission to the local archives and an online toolkit for young people of the heritage interpreted.

Overview of the project (continued):

AMP Kingston will focus on the rich and varied music heritage of Kingston borough from the 1960's to the 1990's, placing young people at the front and centre when it comes to the shaping, planning, delivery and engagement of this project. This time period was rife with bold, charismatic and entertaining advances in artwork, music and pop fashion, in the borough. This includes the psychedelic album artwork cover for Pink Floyd's Piper at the Gates of Dawn, which they played tracks from during their gig at Kingston Poly in 1967 and the rise of the producer/manager role such as Tony Defries which saw bands and musicians being programmed into the gig circuit across South West London, including Kingston and of course, David Bowie's first performance as Ziggy Stardust at the Toby Jug pub in Hook, which took the notion of using fashion and costuming to create a musical persona to a new level.

AMP Kingston is a response to continued interest in music heritage, within the borough and beyond. Due to the nature of live music, much of its history is anecdotal in form and therefore can be difficult to access and use. Oral histories and its conversational manner is much more inclusive to those telling the stories and those accessing it. As a medium, it allows for the spirit and energy of this type of heritage to be communicated, something particularly important when engaging young people.

The music heritage we will explore will be focused around three key themes:

- **Artwork:** Kingston is home to the prolific Kingston Art School and this has had a profound effect on the number of creative people residing in the borough. There is a long standing relationship between art and music, with the branding of musicians becoming synonymous with their success, which is something we would like to explore further. For example, the hot lips logo of the Rolling Stones which has become an iconic representation of the band, reflecting both their musical style and their attitudes.
- **Music:** Live Performance and Promotion: Outside of some further, more detailed heritage uncovering on live music in the 60's and 70's, the 80's and 90's bring with it the possibility to uncover heritage in a number of exciting new music genre's including Punk, New Wave, Folk and Electronic music.

Overview of the project (continued):

- **Music** (continued): In addition to this, we are keen to uncover heritage surrounding the role of the promoter/manager/booker and how this pivotal stepping stone between the musicians and venues was breached and how some of this history could help to breach the current challenges faced by both musicians and venues in terms of live music history having a legacy.
- **Pop Fashion:** Outside of Ziggy Stardust and Bowie's creation of another worldly persona for his music, there are a number of inherent, interesting links between fashion and music. The rise of the Punk movement was particularly prominent throughout Kingston in the later 1970's and 1980's, with bands such as Siouxsie and the Banshees and The Vibrators performing in the borough and their identities through clothing, hair, make up and accessories forming a key part of their personas. Between the 60's and early 90's, the New Romantic movement is also a key consideration when looking at music and fashion, particularly in relationship to sexuality and gender fluidity.

Role responsibilities:

Provide leadership to ensure the strategic overview & outcomes and project deliverables is achieved at excellent standard, including monitoring and evaluation. There are 4 key areas of the project:

1. **Heritage research**, uncovering, and archiving which will be led by an experienced Heritage Lead, recruited and line-managed by the Programme Manager.
2. **Live, Creative Activities delivery**, led by an experienced Project Manager. This currently includes an intervention exhibition (scheduled for October 2023); and 3 creative response pieces to the heritage in Spring 2023, created by young people. The project manager will be expected to work on the detailed delivery, and the project manager will be recruited and line-managed by the Programme Manager.
3. **Marketing, Audience Development and Community Engagement.** These will be led and delivered by Creative Youth's existing in-house team, currently consist of our Community, Learning and Participation role, Marketing Director and Marketing & Digital Manager. The Programme Manager will work with the Marketing Director to agree on key strategies.

Role responsibilities (continued):

4. Evaluation. Led by an experienced external evaluator, recruited and line-managed by the Programme Manager.

A large number, likely over 100, young people will volunteer and participate in the first three areas of the project (as Heritage Volunteers, as participants creating their creative response to the heritage, as general advisory panel etc). The programme manager will work with all three "area leads" to ensure an effective recruitment plan is in place, and create a support framework for all young people. CY's General Manager is able to provide general pastoral, safe-guarding and professional development support.

There will be further roles as well as potential artist/art work commission opportunities working under the first two areas, including Heritage Researcher & Facilitator, Intervention Exhibition Designer, Professional Artists to support the young people, trainee project manager. These further roles should report to the Heritage Lead and Project Manager respectively, but it is expected that some support from the Programme Manager will be required and the Programme Manager should also oversee and be part of the recruitment process of these further roles and commissioning opportunities.

- Ensure that the project is shaped, led and delivered by young people and that their voices are heard. This could include establishing appropriate frameworks for them to feed in.
- Work with the finance manager to manage the project budget ensuring best practice is maintained, including bookkeeping, cash flow and payment runs.
- Work with the general manager on fundraising for the remaining matching funding for the project.
- Lead on all communications with NHLF, regularly updating them with the progress of the project the activity being undertaken any marketing or publicity opportunities that may arise and any financial adjustments or considerations that need to be made.
- Lead on all communication with all project partners, regularly updating them as well as ensuring partners deliver on all agreed activities and support.

Role responsibilities (continued):

- Report to the CEO and General Manager to update on the project and to ensure cohesive approach across the Creative Youth's wider programmes and team.
- Work with the project team and wider creative youth charity, to problem solve and troubleshoot any issues that may arise, including but not limited to COVID19 restrictions.

This is an ambitious and new project that Creative Youth is delivering, so a flexible and innovative approach will be required. We will be giving autonomy to the Programme Manager on board to make decisions and shape a lot of the elements, with support from CY's General Manager and CEO where appropriate. We may not have all the answers and detail, and are very much looking for a team member to join our journey at this exciting time to work things out as we go along.

We also recognize this is a multi-layered, multi-aspect project, as hopefully illustrated, the Programme Manager is not expected to know/deliver everything. If you feel like there are some areas within this project you may need further support or may not have previous experience delivering, but are keen to make a transformative difference to young people and Creative Youth, we'd still encourage you to make an application and will work with the right person to ensure training, professional development support is in place.

Key project timeline and deliverables:**April 2022 – July 2022**

- The majority of the project roles, and all young people participants and volunteers should be recruited, contracted, and onboarded. An evaluation framework should have been set. An overall marketing and communications timeline and strategy should have been set.

Note: Creative Youth's Festival FUSE International takes place from 2nd – 12th July 2022.

Key project timeline and deliverables (continued):**July 2022 – January 2023**

- Heritage: Research and Uncovering underway.
- Art / Creative Responses: Young people participants working with the recruited professional artists to create their creative response pieces, based on the heritage researched and uncovered.

Note: Creative Youth's new creative space for young people/community will launch a pilot programme from September 2022 to end March 2023. This space will be a resource this project can use.

January 2023 – March 2023

- Celebratory showcase event featuring the creative responses from the groups of young people. This could be a series of gigs, a fashion show or an exhibition and the format has deliberately been left open so they have autonomy over the final presentation.

April 2023 – July 2023

- Phase 1 Intervention exhibition tour to borough locations; Tolworth and Hook, further engaging the general public.
- Phase 2 Intervention exhibition tour to borough locations; Surbiton and New Malden, further engaging the general public.
- Celebratory showcase event during Fuse International 2023, pulling together the creative responses, the intervention exhibition and all that the project has uncovered in its duration.

August 2023 – December 2023

- Creation of musical heritage toolkit to accompany the digital resource that has been built as part of the project.
- Disseminate this to schools, youth and community groups within the borough and neighbouring borough. Make full use of partner organisation to help with this.
- Over see final creation of project film completed and disseminated.

Key project timeline and deliverables (continued):**January 2024 – April 2024:**

- Undertake period of robust project evaluation, lead by independent evaluator, consulting all project partners, artists, audiences and participants. 3 – 6 months after last project event to measure impact and heritage legacy.

How to apply:

Please provide a CV and short proposal (800 words) for how you would approach a project such as this, outlining how your experience will effectively support this delivery. Please send this to Natalie Chan, General Manager via: **admin@creativyouthcharity.org** by **12pm Friday 25 February 2022**.

We will then meet with a small number of candidates shortly after.

If you have any questions, would like to apply with a different format or would like an informal conversation ahead of applying, please contact Natalie via the address above.