

## **The Line Project Evaluator Brief 2024**

### **Spaces to Explore: Prioritising Process in Creative Learning**

Two-year contract (November 2024 to September 2026)  
Fee - £4,000 per year to be paid in instalments



#### **About The Line:**

The Line is East London's public art trail, connecting Queen Elizabeth Olympic Park and The O2 along the waterways and the line of the Greenwich Meridian. Our mission is to foster community connections and inspire individuals through a vibrant outdoor exhibition programme, offering free exploration of art, nature, and heritage for all.

We focus on collaborative engagement projects that support wellbeing and learning and provide opportunities for young people to develop skills and improve employability.

At The Line, we value an open, inclusive, and nurturing environment that promotes collaboration, creativity, and wellbeing. We aim to listen and learn from the people we connect with, including visitors and programme participants.

#### **About the project:**

The Line is seeking an experienced and committed Project Evaluator to work closely with teachers, artists and students to evaluate a two-year collaborative project titled *Spaces to Explore: Prioritising Process in Creative Learning* that integrates process-driven art, experiential learning, and meaningful play, helping students engage more deeply with their education.

The Line has recently received funding from the Paul Hamlyn Foundation, who work collaboratively with organisations and individuals who are working to build a just society. The grant we have been awarded is through their Arts Based Learning Fund and will enable us to deliver two years of sustained collaborative learning programming with three primary schools in Newham.

Through careful consultation with each school, we are enlisting the support of artist-facilitators who will work with teachers and students to shape an arts-based programme specific to the needs of each school. This includes;

- building and implementing an approach to creative learning across a variety of subject areas
- developing meaningful outdoor play and learning,
- creating opportunities for process-driven and more accessible art lessons for children with special educational needs (SEN)
- de-mystifying arts careers for children
- supporting children with English as an additional language (EAL).

Our schools programme currently has a strong emphasis on art, wellbeing, and nature, providing opportunities for students to explore creative play and outdoor learning, with links to subjects like geography, STEAM (Science, Technology, Engineering, and Mathematics), and biodiversity. We also aim to highlight themes such as migration, history, race, language and identity as explored in selected installations on The Line, creating further connections to curriculum subjects like English, history, and PSHE.

We have previously worked with partners such as Freelands Foundation, UCL, UAL, and various primary and secondary schools within our neighbouring boroughs and teachers from across London.

This is a process-driven project, and our Project Evaluator will need to be flexible, adaptable and responsive to change. If you have worked closely with schools and artists before, are passionate about working within the community and interested in assessing this exciting educational initiative, we would like to hear from you.

### **Evaluators' Brief:**

We are seeking an experienced and dedicated evaluator to play a crucial role in measuring the impact of our programme, from conception to completion. The Project Evaluator will be responsible for creating a theory of change with teachers and The Line team during the planning stage in the first term. They will then undertake evaluation at key stages across the project to gather qualitative and quantitative feedback.

Following involvement in the planning stage, through which they will develop a greater understanding of the proposed approach to co-design, the Project Evaluator will conduct interviews with teaching staff and develop creative feedback activities with students, such as quizzes and games. In so doing, they will track the project's trajectory and check for any necessary pivots, particularly focusing on perceived changes in student wellbeing and feelings towards arts and creativity. Photographic and video documentation will also be taken throughout to visually capture the programme.

A more extensive evaluation period will then be undertaken after the completion of the first year of the programme. Similar techniques (interviews and creative activities) will be used at this stage alongside longer-term feedback forms with participants. During the end-of-year celebration, we will also gather feedback from parents and families through light-touch conversations and surveys. This will form the basis of a Year 1 report and will inform planning for the second year.

The second year will follow the same evaluation structure throughout, culminating in a final report measuring success against outcomes.

The Project Evaluator will work closely with The Line's Head of Engagement, Engagement Producer (Schools and Young People) and Deputy Director. The Engagement Producer will communicate project updates, events, and outcomes to the evaluator as soon as they are confirmed. They will be shared via email (unless other methods are proposed via the Evaluator) and will include the reason for the change and the impact that it will or will not have on the programme.

## **Measuring impact – our outcomes:**

As *Spaces to Explore* emphasises process and experimentation in arts-based learning, we will not be establishing specific learning outcomes for students. Our outcomes will focus on the process of co-designing with teachers, and the unique contribution offered by The Line for arts-based learning. Our prospective learnings for working in formal education settings, for The Line and teachers, are:

- How to build long-term and equitable relationships with teachers and artist facilitators
- What challenges local schools currently face (e.g. reduced SEN provision, transitory populations and low levels of student wellbeing), ascertained first-hand through consultation with staff
- What impact sustained engagement with students (by working with the same school group progressively) can have on their learning and wellbeing
- How process-centred approaches to creativity can encourage students to move beyond quality-driven artistic outcomes and prioritise creativity as a mindset to be utilised across the curriculum
- How to effectively involve families in learning programmes to encourage creativity at home
- How to work with schools to effectively implement SEN and EAL provision learning programmes
- What impact The Line can have on student wellbeing when used as a resource in outdoor learning
- How creativity in outdoor learning can support SEN students
- How to emphasise representation in the recruitment of artist facilitators to provide role models for local young people
- How co-commissioning in public art can serve as inspiration for mutual exchange with formal education settings

## **Our approach to evaluation currently includes:**

- Impact frameworks established at the start of each engagement project to identify measures of success
- Participant baseline, interim, and post-project surveys to monitor experiences of our work and to adjust projects as required (surveys will be adapted to participant access needs)
- Interactive group evaluation activities, including ‘heart, head, handbag, bin’, a playful activity which allows us to capture feedback from participants of all ages and cognitive abilities

- Collaborative post-project evaluation workshops with partners, delivered through Cards on The Table, an equitable evaluation game that prompts participants to talk freely about the project.
- Workshop facilitator observations and reflections
- Where necessary, we adapt our evaluation tools according to participants' abilities. We capture public feedback through a general visitor survey, accessible via our website, app and with QR codes on the route.

### About the Schools:

Each school has distinct areas that they would like the artist-facilitator to focus on. Please read their objectives below. Further information can be provided at the interview stage:

<p><b>School one would like support with:</b></p>	<ul style="list-style-type: none"> <li>• Developing and delivering their outdoor learning and play curriculum with more focus on creativity, wellbeing and meaningful time spent outdoors, both at their school and on site at The Line</li> <li>• Developing and delivering a more creative approach teaching and learning across their wider curriculum, encouraging play and experimentation</li> <li>• The Artist allocated to this school will have specialist knowledge in outdoor learning</li> </ul>
<p><b>School two would like support with:</b></p>	<ul style="list-style-type: none"> <li>• Expanding upon and providing process-based workshops specifically for their SEN students in their bespoke space</li> <li>• Assisting the art teacher in developing and delivering innovative art lessons for all students across the school</li> <li>• Upskilling the art teacher with new technical approaches and wider artistic references</li> <li>• The artist allocated to this school will have experience in developing programmes for students with SEN</li> </ul>
<p><b>School three would like support with:</b></p>	<ul style="list-style-type: none"> <li>• Assisting to shape their long-term goals for a more integrated, arts-based curriculum across various subjects such as Maths, Science and Humanities</li> <li>• Helping to break down misconceptions about the creative industry by highlighting successful arts professionals and providing live demonstrations of how creative careers can thrive in various fields</li> <li>• Supporting the school's rapidly growing demographic of EAL students (English as an Additional Language) through artistic approaches to communication and building long term memory</li> </ul>

	<ul style="list-style-type: none"> <li>The artist allocated to this school will have lived experience of the barriers faced by the global majority pupils in formal education.</li> </ul>
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### Evaluation deliverables and timeline:

<p><b>YEAR ONE:</b> <b>Phase 1- Planning</b></p> <p>November 2024 – January 2025</p>	<ul style="list-style-type: none"> <li>Initial meeting with schools, teachers and artists</li> <li>Producing an evaluation framework</li> <li>Creating surveys and observational documents, including accessible versions</li> <li>Collecting data guidance/guidelines</li> <li>Timeline of interviews and outline of who will conduct them</li> </ul>
<p><b>Phase 2- Continued Evaluation</b></p> <p>January – July 2025</p>	<ul style="list-style-type: none"> <li>Continued Evaluation of project</li> <li>Meetings with selected schools, teachers, artists and other stakeholders</li> <li>Interviews and collection of surveys</li> </ul>
<p><b>Phase 3- First year Final Report</b> and suggestions for measuring longer-term impact</p> <p>End of July 2025</p>	<ul style="list-style-type: none"> <li>Final Report on the first year of the programme</li> <li>Executive summary with data and reporting on the overall project</li> <li>Aims, outcomes, reach and impact</li> <li>Data collection</li> <li>Planning and decision-making</li> <li>Accessibility and inclusion</li> <li>Participant feedback</li> <li>Quotes, findings, data, and analysis</li> <li>Suggestions on how to implement learnings for the year two programme</li> </ul>
<p><b>YEAR TWO:</b> <b>Phase 1 – Planning</b></p> <p>August 2025 – September 2025</p>	<ul style="list-style-type: none"> <li>Will follow a similar structure to the first year but may be subject to change in response to the findings from year 1</li> </ul>
<p><b>Phase 2- Continued Evaluation</b></p> <p>September 2025 – July 2026</p>	<ul style="list-style-type: none"> <li>Will follow a similar structure to the first year but may be subject to change in response to the findings from year 1</li> </ul>
<p><b>Phase 3- Second year Final Report</b> and suggestions for measuring longer-term impact</p> <p>End of September 2026</p>	<ul style="list-style-type: none"> <li>Will follow a similar structure to the first year but may be subject to change in response to the findings from year 1</li> </ul>

### Ethical Considerations:

The Line prides itself on being an inclusive, accessible organisation that takes proactive steps embedded in our strategic policies.

When evaluating the project, we would like the evaluation to reflect our ethical considerations/missions and values, such as ensuring as much inclusivity as possible, respecting cultural sensitivities, and obtaining informed consent for data collection and use.

Participant confidentiality: photo permission forms along with feedback forms, will be kept on file in line with organisational policy. In all documentation and support, no students' names will be given.

Risks to participants: risk assessments will be completed by The Line's engagement team (who have completed health and safety training) during the planning stage, which will then be shared by all relevant parties so that all involved are aware of potential risks and appropriate procedures to address them.

As part of the programme, The Line staff, artists and teachers will be participating in various training such as Safeguarding, Outdoor Learning and Disability Awareness Training. This training closely aligns with the goals of this project and will inform and steer the ways that we operate as an organisation. We would like our Project Evaluator to assess the training process and benefits as this will inform our future programmes.

### **Evaluation Budget:**

£4,000 per year to be paid in instalments, indicated below:

£2,000 on commencement (November 2024)  
£2,000 on submission of year one report (August 2025)  
£2,000 on approval for year two plan (November 2025)  
£2,000 on submission of final report (September 2026)

### **Submission Requirements:**

Please prepare a document no longer than four pages to include the following:

Understanding of the brief (1 page max)

Previous experience (1 page max)

Outline methodology (1 page max)

Deliverables and outputs (1 page max)

1. Upload your document [here](#).
2. Once you have completed the Application Form, please complete an Equal Opportunities Monitoring Form [here](#).

If you would like any further information, have any specific requirements or would like to discuss any aspect of the role in confidence, please contact [sarah@the-line.org](mailto:sarah@the-line.org) or

[rochelle@the-line.org](mailto:rochelle@the-line.org) to arrange a call. Any application received after the deadline may not be included in the recruitment process. If this process is not an appropriate method for you because of an impairment or disability, please contact us to make alternative arrangements.

**Applications close: Monday 7 October 2024**

We are committed to equality and diversity within our workforce and in all opportunities. Our recruitment process is open to all, but we would particularly like to encourage applications from people from Black, Asian, and ethnically diverse backgrounds, those who identify as LGBTQ+, those from lower socio-economic backgrounds and those who identify as disabled, as these groups are currently underrepresented in our teams and the cultural sector more widely.

We will acknowledge all applicants with a response.

With thanks to:

Paul Hamlyn Foundation



This job description is available in large print.

Please email [workwithus@the-line.org](mailto:workwithus@the-line.org)