

DASH

A stylized, light-colored outline map of the United States is visible in the background of the dark blue cover. The map shows the continental United States, Alaska, and Hawaii.

Easier-To-Read

Application Pack

Artist Evaluator

(Digital Commission)

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‘Mad Talks’ at Newlyn Art Gallery & The Exchange, 2024. Photo: Xavia Smith.

Image Description: Jade Foster addresses a small audience. Jade is Black non-binary person, with short hair, wearing a black, white, brown and orange patterned shirt. They are seated with a group of four other people in a semi-circle, in a large white room with shelving to the rear and multiple square sticky notes on a large piece of paper taped on the wall to the right. Jade is animated as they engage with the group.

About DASH

DASH has been working with Disabled, Deaf and Neurodivergent artists and UK arts organisations for over 20 years.

We've built long lasting relationships with some of the UK's leading galleries and museums.

We are now beginning the next stage of this important work.

We are committed to being Disabled-led and representative of our artists and the people we work with.

The role is open **only to applicants who:**

- Are Disabled
- Are Deaf
- Are Neurodivergent
- Have any long-term physical conditions or illness
- Have any mental health conditions or illness

You should be

- Creative
- Curious
- Engaged
- Proactive

Project Overview

We understand that some systems and ways of working in our society are not always just for Disabled, Deaf and Neurodivergent people. Our working timeframes, productivity and thinking makes time and space for this.

We take a neuroaffirming approach to all our work, allowing for constant reflection and holding a psychologically safer space for everyone we work with.

We use innovative and experimental methodology in evaluating stories and change.

We want to capture change within the 'Future Curators Programme' (FCP) (2023-2026), a residency programme led by DASH for Disabled curators within visual arts institutions.

The Artist Evaluator will play an important role in creatively mapping and sharing the sense of change and complexity to FCP. They will help make sense of the programme's impact and illustrate change.

The organisations who are part of the 'FCP Network' are:

- DASH
- Arts Catalyst
- Disability Arts Online

- John Hansard Gallery
- MAC Birmingham
- MIMA, Middlesbrough Institute of Modern Art
- Newlyn Art Gallery & The Exchange
- Wysing Arts Centre

One of our main challenges is finding creative solutions to map and share qualitative research in neuroaffirming ways.

This mapping and recording of qualitative research should focus on complex feelings and emotional affect and effect of the work.

For example:

- Empowerment
- Belonging
- 'Good pressure'

Leading to positive change in:

- people
- the position and profile of Deaf, Disabled and Neurodivergent curators/artists
- the culture of the visual arts sector
- the ability and capacity to influence the sector
- Deaf, Disabled and Neurodivergent young people engaging and feeling as though they are the future.

Project Brief: What Are We Looking For?

DASH is seeking an artist or graphic designer interested in the cross-over between **evaluation, art and technology**, and **disability justice**.

You will undertake a digital commission that will evaluate the Future Curators Programme.

As part of the Future Curators Programme, all partner organisations will work together and independently to deliver a variety of activities.

Activities will involve the newly appointed Curator-in-Residence but will also extend outside of this role.

Activities will include:

- Events
- Exhibitions
- Art commissions
- Projects
- Training
- Professional development
- Organisational learning

The Artist Evaluator will focus on understanding the impact of a complex programme of work led by a diverse group of curators and organisations dedicated to disability justice and systemic change. This will be achieved through:

- A research-based approach that combines both qualitative and quantitative artistic research.
- Utilising a variety of neuroinclusive methods including an adaptation of the Theory of Change.

The evaluation will build on the initial assessments conducted by our external evaluator, Morag Carmichael.

Unlike traditional evaluations, the Artist Evaluator will visually map and respond to the experiences of everyone involved in organising, participating in, and engaging with the creative outputs from DASH and the FCP Network.

Special attention will be given to the **experiences** of visitors and participants.

DASH Artistic and Theoretical Approaches to Evaluation

- DASH are mappers. Connecting people, ideas and ways of working.
- We work in parallel with others committed to systemic change.
- We work with other visual arts organisations, artists and curators as critical friends, finding opportunities for collaborative working.
- We listen deeply.
- We share provocations encouraging people to think differently and from different perspectives as well as to challenge their own perspectives.
- We map out and respond during periods of change to stimulate growth and learning, leading to a fairer and more equitable arts sector.

Evaluating our work, and our work with others helps us to understand how participants, audiences, curators and other communities navigate visual contemporary art spaces. We can then identify and notice 'gaps'.

We have an interdisciplinary approach which learns from:

- the legacies of decolonial cartography
- psychogeography,
- the art practices of Stephen Willats (mapping relationships, movements and structures) and Suzanne Lacy*
- understanding organisational structures as social sculptures and as constellations

Our neuroaffirming approach to our evaluation process is focused on actively dismantling the status quo through an anti- rather than non-normative attitude towards the architecting and co-design of system change.

We care about justice, ethics and the rights of people encountering art and art institutions.

* <https://www.tate.org.uk/art/artists/suzanne-lacy-13736/who-is-suzanne-lacy>

Artist Evaluator Specification and Expectations

- A fully realised, pre-production, proposal for a commissioned artwork, which will include an interim report covering:
 - o Available quantitative data
 - o Available qualitative data
- Relating the impact of the programme on goals 1/2/5 as laid out in Arts Council England's Mission and Strategy.
- For the Artist Evaluator to produce an evaluation/ narrative-based visual artwork as a key infographic summary outlining the statistics and impact narratives of FCP.
- The Artist Evaluator will adopt a neuroaffirming approach to research, information gathering and information/data interpretation as written within this brief.
- This artwork should visually illustrate change (e.g. interactive 'heatwave' map) and chart the progression of change.

- The Evaluator will produce a final artwork by **May 2027**.
- Evaluators will attend quarterly updates (via phone/ Zoom) and meetings every 6 months (relating to the network partnership meetings) with DASH.
- The Artist Evaluator is expected to promote and maintain an organisational culture that remains true to our core values of curiosity, trust, learning, creativity, representation, sustainability and equality.
- Identify areas of best practice.
- Capturing success stories.

Key Facts About the Role

Job Title: Artist Evaluator

Responsible to: Curator

Artist Evaluator Budget

Artist Fee: £3,000 inc. VAT

Production Fee: £2,500

Access Budget: £1,000

Travel and Accommodation: £1,000

Total Budget: £7,500 (inc. VAT)

To ensure that the fee is fair, we recommend that individuals apply if their daily rate is between £215 and £350 for evaluation or research work.

The daily rate, and consequently the total number of days required, will be determined based on the experience level of the appointed individual.

The work for this role of Artist Evaluator can be scheduled flexibly between September 2025 and January 2027. This will be taken into account when inviting artists to submit a full proposal.

Contract Conditions: Freelance/Self-employed

Location of Work: Hybrid (remote with national travel to selected FCP activity)

Start Date: 15 October 2025

Final artwork produced by May 2027

Payment Schedule

First Instalment of Artist Fee (75%): October 2025

Second Instalment of Artist Fee (25%): On completion of commission

How to Apply

To apply, please email the following to info@dasharts.org using **'Artist Evaluator'** as the subject:

- **Expression of interest** (any format)
- **CV** (any format), 3 pages (max.)
- Names of **2 people** who can provide **references** (to be contacted after appointment).

For the **expression of interest**, use one of these formats:

- A written proposal (max. 1 page of A4, font point 12)
- A film (max. 3 mins)
- An audio recording (max. 3 mins)
- A visual collage or drawing*

*Please provide a digital photo of your collage/drawing or a WeTransfer link to your audio recording or film, since we are unable to accept physical submissions in the post.

Important Dates

Deadline for expression of interest: 4 July 2025

Invitation to write a full proposal [paid application]: 31 July 2025

Interviews: 31 August 2025, online (duration): 1 hour

Decision: 5 September 2025

Equal Opportunities

Please complete our **Equal Opportunities Monitoring form**. This form will be viewed alongside your expression of interest and made available to the selection panel.

DASH is an equal opportunities employer.

We welcome applications from all suitably qualified persons regardless of:

Age

Sex

Sexual orientation

Religion

Nationality or ethnic origin

Disability

Marital status

Pregnancy

DASH is committed to the safeguarding and welfare of adults, children and young people with care needs and expects its staff and volunteers to share this commitment.

Positions at DASH require a DBS check, either enhanced or basic, depending on the specific role.

If you have any inquiries regarding the DBS process, please feel free to ask.

GDPR Personal Data Notice

During our recruitment process, DASH collects and processes personal data relating to applicants. We are committed to being transparent about how we collect and use data to meet our data protection obligations. Please be aware that we will share the personal data received in your application with the shortlisting and interview panel. Access will be restricted to those involved in the recruitment process.

Glossary

Decolonial cartography is a way to rethink how we connect with the land, people, and the state.

A state is a country. It is an organised political community run by one government.

A state can also be an organised political community that forms part of a country.

In the 17th and 18th centuries, people referred to the Americas as the 'British West Indies'. It was also known as the 'West Indies' or 'West India'. But the West Indies is a colonial term for a region of islands in the Caribbean Sea. This area is now called the Caribbean. Many old maps showed the lands that the British and other nations took over. Are maps Western-centric? Who gets to name a place? Who has authority over those places? Decolonial cartography seeks to challenge colonial stories and highlight indigenous knowledge. It creates maps that offer different perspectives. We understand that a lot is at stake when someone makes a map that is not self-determined. We want the Artist Evaluator to know what is at stake to recognise, name, show, and illustrate a landscape.

Psychogeography looks at how a place influences people's feelings and actions. How do different places make us feel and behave?

Social sculpture is a theory from the 1970s by artist Joseph Beuys. It suggests that everything is art. Every part of life can be seen creatively. This means everyone has the chance to be an artist. Heather Peak is a contemporary artist and the CEO/Artistic Director of DASH. She has a practice focused on social sculpture.

A **constellation** is a pattern of stars we can see at night. It is often linked to an animal, a myth, or an object. Constellations help identify and locate celestial objects and regions of the sky. We are using the word to describe a cluster pattern of connections.

Q&A

Please take your time in reading this recruitment pack.

If you have any questions about the role, please email our team on: info@dasharts.org using, 'Artist Evaluator Questions' in the subject header.

A dedicated Q&A section will be available on our website for inquiries about the Artist Evaluator position. Each week, we will update the content in response to incoming questions, so keep visiting.

Jade Foster, Curator will be available for a 30 mins confidential chat (via Zoom or phone). This is an opportunity to talk about the role, learn about DASH, and ask questions.

To book a session, please email Jade at jade@dasharts.org with 'Confidential Chat' in the subject header.

Thank you and good luck!

