

Introduction

Arts Council National Lottery Project Grants

We will ask you questions about different parts of your activity:

- **Some basic details about your project – when it's happening, what it's called**
- **What you want to do, why, and what you want it to achieve (we call this 'Quality')**
- **Who your project will engage, and how they'll engage with it (we call this 'Public engagement')**
- **How you will manage the project**
- **The budget for the project**

We will use the information you give us in this application to decide whether we will offer you a grant.

The first few screens are autofilled with information you have already provided in your applicant profile. If you need to make any amendments, go back to the 'Applicants' section and edit your applicant profile.

Throughout Grantium, any questions marked with an asterisk (*) must be answered otherwise you won't be able to submit your form.

All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Applicant details

Applicant name: Emma Edmondson

Applicant number: 59499780

Applicant type: Individual

What name is your bank account registered in? Emma Edmondson

Main art form: Not discipline specific

Are you based within the European Union? Yes

Address information

Non-UK address or address not found:

Address name or number: 6

Street: [REDACTED]

Locality:

Town / city: SOUTHEND-ON-SEA

Postcode: [REDACTED]

Main contact number: [REDACTED]

Mobile:

Email address: emma.edmondson@gmail.com
**(Organisation email address
if applicant is an organisation)**

Website address: <http://www.emmaedmondson.com>

Fax number:

Basic details

Please give us a short summary of your project.

We'd like to know what your project is, what will happen and who it is aimed at.
You can use up to 600 characters to answer this

TOMA is an alternative art education model interested in life-long learning & artists' development. Set up as part of my practice I want to transition into a CIC & expand TOMA's audience through a new art space; where TOMA artists meet & work alongside a public programme. This will run alongside the 12-month education programme for 10 new artists & the launch of TOMA artist network; where past TOMA artists continue to access learning opportunities. TOMA offers accessible learning outside the traditional art institution suiting artists who have to work to support their practice & parents.

Amount requested

Tell us the total amount you are applying to us for, including any personal access costs* (£): £14,995

How much of this request is for your / your collaborators' personal access costs?* (£): £0

***If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.**

If your personal access costs take your request over £15,000 we will still treat your application as an application for £15,000 and under, and make a decision within six weeks.

To find out more about personal access costs, please read the information sheet Access support.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

Project dates

Tell us the start and end dates for your project.

Make sure you allow enough time:

- for us to process your application
- for us to make a payment before your start date, if your application is successful
- to deliver all the stages of your project

The dates you give here should be the dates for the full project you're applying for.

We need six weeks to process applications for £15,000 and under.

Project start date: 12/08/2019

Project end date: 31/10/2020

Quality: what we want to know

Quality is one of our four criteria

In this section, we want you to tell us in more detail about the project you would like to do, how it will help you or your organisation develop, and what you want to achieve by doing it. We also ask about any other artists or practitioners you may be working with, what their role is, and why you have chosen to work with them.

Please read the Quality section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- how strong your idea is, and how clearly you have expressed your aims;- if you have demonstrated that your project is likely to achieve its ambition;- if the project will strongly develop the work/skills of the people/organisations involved;- if you have demonstrated that you or the people you are working with have a track record in delivering good quality work;- the quality of the experience for the people taking part in the project; and- whether the artists/organisations involved are high quality in the context you are working in.

Quality

Tell us about your (or your organisation's) relevant work and experience.

You can use up to 1500 characters to answer this.

TOMA began as an extension of my practice in 2015 following research into survival as an artist & is a supportive programme nurturing artistic development. Feedback revealed TOMA has a reputation for quality critical art education. In a 2018 TOMA artist questionnaire 100% said their practice changed & agreed they felt supported to pursue creative ideas & risks as a result of TOMA.

TOMA is shaped collaboratively, artist participants decide what is learnt through a public programme, crits, workshops, tutorials, residencies & visiting artists including; Ackroyd & Harvey, Bruce McLean, Chris Kraus, Florence Peake, Mark Leckey, Sarah Lucas, Sonia Boyce, Tai Shani.

TOMA collaborates with art schools, artist-run spaces & institutions & has had a strong public programme at; LIMBO, Victoria & Albert Museum, Big Screen Southend, Courtauld Gallery, Beecroft Art Gallery. TOMA makes use of empty shops & ACE supported a much-needed contemporary art space in Southend in 2018 with 25 free exhibitions & events alongside education sessions for 17 TOMA artists. We instigated a public programme of open crits (11) attended by over 50 artists. 15 volunteer TOMA artists hosted the space for 336 volunteer hours & we were open for 28 weeks welcoming in over 3000 visitors. We invited artist groups to visit the space bringing new economies into Southend & promoting it as a cultural place to visit. I am continuing to release the TOMA ACE supported podcast monthly as a legacy to the last pot of funding.

Tell us more about your project and what you want it to achieve.

We want to know what you aim to do and why, including the ideas behind your project. You can use up to 1500 characters to answer this.

TOMA artist network: TOMA works best as a yearly model but there is demand for lifelong learning. Artists want to stay in the community so will engage with ad hoc sessions for a yearly fee meaning future income & network expansion. TOMA will welcome 10 new artists & offer opportunities to 20 existing TOMA artists.

TOMA project space: The ACE supported TOMA public programme at Royals Shopping Centre Southend gave opportunities for participating artists & public engagement. I want to develop this & programme 5 exhibitions; commissioned artist projects, open call opportunities & a TOMA show. Each will have open crits & a live event featuring new work from artists & writers. I will form a public feedback group of shopping centre staff & visitors to shape this & future engagement. There is demand for a new art space in Southend. Creative spaces bring life to struggling high streets improving social contexts & I want to continue the good work. Focal Point Gallery curator James Ravinet said: The TOMA Project Space is a strong proponent for how art can contribute and embed itself within a local community...a welcoming and active site to experience and learn about contemporary art.

Setting up as a CIC: Metal supported TOMA to grow & find stability, now is time to develop alone. More research needs to be done for TOMA making this departure; setting up a CIC & looking into charitable status. The relationship with Metal will continue to develop & we will find new ways to work together.

Tell us how this project will help to develop your work.

You can use up to 1500 characters to answer this.

I want to continue working in new ways & w/ new people. Developing TOMA into a CIC will mean working w/ trustees while learning how to set up not for profits & manage them. I will get legal advice & reach out to other artist-run projects (Rabbit Road Press, Turf Projects). TOMA as a CIC means I can access more funding streams making it closer to being self-sustaining.

Recent ACE funding had a positive impact on developing my practice & I want to continue to move forward w/ this developing project management skills running artist-run spaces while expanding curatorial & educational project delivery methodologies. I ran a 5-week programme on artist-run spaces in the Royals Shopping Centre for Southend BA Fine Art students & want to expand my research into developing art projects in non traditional public spaces & explore new ways to engage the public (shoppers, non traditional art audiences) through such locations. Expanding collaborations & continuing to publicly drive forward debates around art education, transparency of practice & survival as a (womxn) artist are central to my practice & will help towards a PhD with TOMA as a research site.

I am always looking for ways to expand TOMA to new audiences & the run of exhibitions in the shopping centre will do this while broadening professional networks. I am connecting with more artists working in the way I do (Rosalie Schweiker, Kerri Jefferis & Sophie Chapman) & will continue these dialogues around the education & exhibition programme & my studio practice embracing how they all work together.

Project focus

***What will your project focus on?**

If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.

Pick as many as you feel are relevant to your project.

This project will focus on: undertaking organisational development, undertaking professional development, trying out new approaches, reaching new or different audiences, creating or commissioning new work, working with new people

Who else is involved

Artists, creatives and museum specialists

If your project involves working with additional artists, creatives and museum specialists, list them and tell us a bit about them using the tool below. You can include up to ten. You don't need to include yourself.

If you are working with anyone who is helping to deliver or manage your project, please tell us about them later in the separate Partners section.

Please read the quality section of our How to Apply guidance for information on how to complete this section.

To add a name

To add names, click the 'Add new item' icon on the left of the screen to add names. To add more than one name, use the 'Save and Add Another' button.

Artist, creative or museum specialist's name	Role in project	Confirmed or expected	What will they be doing?
Shaun C Badham	Tutor & Technician	Confirmed	Shaun C Badham is an artist who lives in Essex and graduated in 2017 from the MFA at Go...
Daniel Joseph Harding	Graphic designer	Confirmed	Daniel Joseph Harding (b. 1975) is an independent graphic designer working on projects ...
Azad Ashim Sharma	Visiting poet for responsive event	Confirmed	Azad Ashim Sharma is a poet interested in Marxism, Critical Theory, Postcolonialism, th...
Elizabeth Lovatt	Visiting writer for responsive event	Confirmed	Elizabeth Lovatt is a writer of short fiction and creative non-fiction originally from ...
Priya Mistry	Visiting artist for responsive event & tutor	Confirmed	Priya Mistry, aka whatsthebigmistry, is a Midlands-based multidisciplinary artist, educ...

Artists

Artist, creative or museum specialist's name: Shaun C Badham

Role in project: Tutor & Technician

Confirmed or expected: Confirmed

Artist's website: <https://www.shauncbadham.com/>

How will they contribute to the project? Give a brief description of their work:

Shaun C Badham is an artist who lives in Essex and graduated in 2017 from the MFA at Goldsmiths, University of London. Badham has created long-term projects, which have included I'M STAYING (2013 – present) and MORNING (2014-2018), which have both been presented nationally. MORNING has included activity at Victoria Park & King Edward Centre, 2016, Focal Point Gallery, 2016; Beecroft Art Gallery; 2017, and South Kiosk at Kestle Barton, Cornwall, 2017. MORNING was featured in New Town Utopia Film and Radical Essex Book in 2018. The I'M STAYING Neon has been presented in Sculpture in the City 8th & 9th Edition; The Old Bookshop, The Island, Hamilton House, Knowle West Media Centre, Redgrave Theatre, Bristol Folkhouse and Arnolfini between 2014-16.

In 2018 Badham commenced two new projects titled, The Call of Home and PLOT, he also recently founded Bas-Arts-Index, joined Letrangere Gallery, London in 2019 and is a regular art technician at Focal Point Gallery, Southend. Shaun will be joining TOMA as both a tutor and lead technician on the shopping centre shows.

Artists

Artist, creative or museum specialist's name: Daniel Joseph Harding

Role in project: Graphic designer

Confirmed or expected: Confirmed

Artist's website: <https://www.danielhardingwork.co.uk/>

How will they contribute to the project? Give a brief description of their work:

Daniel Joseph Harding (b. 1975) is an independent graphic designer working on projects for cultural, educational and sometimes commercial organisations including: Columbia University; Design Council; Epson; Harvard University; The Foundation for Essex Arts; Yale University, School of Architecture; Yale University, School of Art; amongst others. In addition to his professional practice as a designer he currently teaches in the BFA and MFA graphic design programs at Boston University, he holds an MFA in graphic design from Yale University School of Art in the USA and a BA(hons) in graphic design from Central Saint Martins College of Art & Design in London. Daniel will be designing the TOMA promotional materials for the duration of this project in collaboration with a team of students at Boston University.

Artists

Artist, creative or museum specialist's name: Azad Ashim Sharma

Role in project: Visiting poet for responsive event

Confirmed or expected: Confirmed

Artist's website: <https://www.the87press.com/>

How will they contribute to the project? Give a brief description of their work:

Azad Ashim Sharma is a poet interested in Marxism, Critical Theory, Postcolonialism, the Avant Garde, Neurodiversity, Trauma Studies and Narco-aesthetics. He is the director of the87press. Azad's first collection of poetry, 'Against the Frame,' was published by Barque Press(2017). His poems have been published by Tripwire, Pratik, amberflora, Datableed, and Poetry Wales. Azad will be hosting a response event to one of the exhibitions at the TOMA Project Space in the Royals Shopping Centre.

Artists

Artist, creative or museum specialist's name: Elizabeth Lovatt

Role in project: Visiting writer for responsive event

Confirmed or expected: Confirmed

Artist's website: <https://www.elizabethlovatt.com/>

How will they contribute to the project? Give a brief description of their work:

Elizabeth Lovatt is a writer of short fiction and creative non-fiction originally from Leicester. Her work has been featured in Popshot Magazine, City of Stories and 404 Ink, among others. She is currently studying for an MA in Creative and Critical Writing at Birkbeck and is on the Editorial Board for The Mechanics' Institute Review. In Summer 2019 she will be the writer in residence for the LGBT Archive in Islington. Elizabeth will be hosting a response event to one of the exhibitions at the TOMA Project Space in the Royals Shopping Centre.

Artists

Artist, creative or museum specialist's name: Priya Mistry

Role in project: Visiting artist for responsive event & tutor

Confirmed or expected: Confirmed

Artist's website: <http://whatsthebigmistry.com/>

How will they contribute to the project? Give a brief description of their work:

Priya Mistry, aka whatsthebigmistry, is a Midlands-based multidisciplinary artist, educator and creative producer working across performance, live art, visual arts and dance. Through a variety of mediums and approaches, she engages diverse audiences and participants, particularly around themes of mental health identity and LGBTQ+ issues. Priya is Associate Artist with Derby Theatre and Attenborough Arts Centre in Leicester through the In Good Company Artist Development scheme; an Associate Artist at MK Gallery in Milton Keynes and New Art Exchange in Nottingham; an Artist Member at Chisenhale Dance and East Side Projects (ESP), Birmingham.

Recent curatorial and creative producing projects include guest curator for Cultural eXchanges 2019 at De Montfort University (following Breaking Bread in 2018) and awarded a Member-As-Curator bursary from Chisenhale Dance. Priya was awarded Axis Works? funding for For The Love of Labour- an artist sustainability event and delivered a Lab on BAME participation in the arts for the Social Art Summit in Sheffield. Priya will be hosting a response event to one of the exhibitions at the TOMA Project Space in the Royals Shopping Centre.

Giving us a sense of your work: Attachment

If you would like to include a document or web link to give us a sense of your work you can do it here.

For example, this could be an image, a music file, a sample of your writing, a video, a link to an online portfolio or a review of your work.

You can only attach one (either a web link or a document). Your document can be up to 10MB and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files. If you'd like to send us a video or a sound clip, it's best to use a link.

If we have asked you for any mandatory attachments (for example, a permission letter) you should attach these at the end of the application.

Web link: <https://www.toma-art.com/>

Document Type	Required?	Document description	Date attached
Click to add attachment...	No		

Attachment Details

Document description:

Public engagement: What we want to know

Public engagement is one of our four criteria.

In this section, we want you to tell us who your project is aimed at, how they will experience and engage with it, and how you're going to make sure your project reaches people.

Please read the Public engagement section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- **how strong the case for public engagement with the activity is;**
- **if the target audiences for the activity are clearly identified;**
- **if the activity increases opportunities for people who don't currently get involved in the arts and culture or are involved a little in arts and cultural activity;**
- **if the activity increase opportunities for people already engaged in arts activity;**
- **if plans to market the activity to audiences/participants are well defined, and are likely to achieve your aims;**
- **if there is no immediate opportunity to involve people (for example, research and development), whether there is potential for the public to get involved in the future; and**
- **where relevant, whether access and diversity been considered effectively.**

Audience and participants

Is your project aimed at any of the groups below as audiences or participants?

By 'audience' we mean people who are going to experience your project as viewers, listeners or readers but are not actively involved in the project.

By 'participants' we mean people who are actively involved in your project (other than the artists or others leading the project) by devising, creating, making, presenting or performing.

- | | |
|---|--------------------------|
| Tick here if your activity is specifically aimed at any particular age group. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at any identified ethnic groups. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at disabled people. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at either male, female or trans people. | <input type="checkbox"/> |

Public engagement

Please read the Public engagement section of our How to Apply guidance for information on how to complete this section.

Who will engage with your project?

Think about the audiences or the people who will take part. You can use up to 1000 characters to answer this.

TOMA artist participants are multi-disciplinary w/ min 3 years practice. TOMA welcomes all ages, gender, sexual orientation & ethnicity & is interested in those working full-time to support their art, do not have formal art education/have been out of art learning & want to enter contemporary critical thought. UK-wide artists participate in TOMA, it is widening Southend's appeal to artists.

TOMA's public programme audience is formed of the public (shoppers, those who do not usually engage in art, local makers w/out traditional creative education) & artists. TOMA is bringing contemporary art to Southend high street using empty shops for exhibitions broadening our audience, offering engagement w/ contemporary practice through open crits, newly commissioned exhibitions, events in response. I am keen to engage further by inviting Royals Shopping Centre staff, shoppers & local creatives to feedback on each show forming a panel to help shape future programmes.

How will people engage with your project and what experience do you want them to have?

Tell us about the ways audiences or people taking part will engage, and what they will get from your project. You can use up to 1000 characters to answer this.

Participating artists are chosen via application & interview. TOMA artists, tutors (Priya Mistry, Mark Leckey) & I are on the panel ensuring high-quality through selection criteria & knowledge. I envisage new TOMA artists having the same experience as previous, 100% of them would recommend it. TOMA artist Laura Adamson: TOMA transformed my practice due to the amount of opportunities to show and share work.

TOMA's public programme is open to all in front facing & non-gallery spaces (Royals Shopping Centre & c2c train stations). I am creating opportunities for audiences to find/discover artwork in unusual spaces that may be more accessible than traditional spaces. Over 70 individual artists local & national have attended open crits up until now. This ripe site for lifelong learning explores new ways for people to access creative education. TOMA artist Emma Mills said: "A space to show, work & meet w/ the public was motivating & gave me the opportunity to connect with my town. I would welcome another space that encourages this engagement.

Tell us how you will make sure your project reaches people.

We want to know how you will make sure that the people you plan to engage will be able to experience your project. You can tell us about any planned marketing activities if this is relevant. You can use up to 1000 characters to answer this.

TOMA is active on social media; Twitter 1214 followers, Facebook 524 followers, Instagram 1719 followers & mailing list 412 reach. Metal also support TOMA w/ Facebook (4441), Twitter (7233), Instagram (2301). TOMA has a page on the Metal website & a TOMA website. Documentation of run up/opening of events & open call ops will be shared here & on arts websites. The TOMA podcast continues to be released & is a good promo op. Marketing is creatively integrated & I am collaborating with designer Daniel Harding creating posters & promo material. These will be circulated locally through partners The Old Waterworks, Metal, Focal Point Gallery as well as national friends & online.

TOMA has great relationships w/ art schools & I send emails informing them of our news & meet up regularly. TOMA is often featured in local, national & international press/websites including Art Monthly, Evening Echo, Arts Professional, Artsadmin, Artquest, a-n & a feature written by Chris Kraus for SLEEK magazine.

In numbers: people benefiting from your project

Estimate how many people will engage with your project.

People who will benefit from your project

Beneficiary Type	How many people will benefit from this project?
Artists/ creatives/ museum specialists	105
Participants	75
Audience (live)	19,000
Audience (broadcast, online, in writing)	80,000
Total	99,180

Finance: what we want to know

Finance is one of our four criteria.

In this section we will ask you to fill in a budget for your project, and to answer some questions about how you have put your budget together. We'll also ask about how you will manage your budget. We understand that budgets can change over the life of a project, but we need to see that you have planned your budget.

Please read the Finance section of our How to Apply guidance for help on how to answer these questions.

Key things to remember about budgets:

- **Your budget has to balance, so your income needs to be the same as your expenditure**
- **We expect you to find at least 10% of the total cost of your project from sources other than the Arts Council**
- **We need to be able to see how you have worked your figures out**
- **Your budget should be for the total cost of the project you are applying to do**

When we look at your answers to these questions we will think about:

- **whether the budget is appropriate for the activity that is planned (for example; is the amount of money being asked for suitable for the scale and type of activity? And how appropriate are the areas of income and spending?);**
- **whether all items in the budget are relevant and reasonable (for example; are fees or wages appropriate to the context? And have quotes for assets been appropriately researched for any asset purchases?); and**
- **whether the application demonstrates that the activity is attracting income from other sources; is any other income confirmed? If not, do potential income sources seem realistic?**

Income

Enter all your cash income on this page, as well as any Support in kind you will receive.

Use the tool at the bottom of the page. Make sure that you show how your figures have been calculated in the 'Description' field, for example:

Ticket sales (7 dates @ 60% of 100 capacity x £8 ticket price) £3,360

The table at the top of the page is a snapshot of the information you enter, and will calculate your total income for you as you work. This table is not editable. The table already includes the amount you are requesting from Arts Council England so you do not need to add this.

To add an income line
 To add each income line, click the 'Add new item' icon on the left of the screen. To add more than one line of income, use the 'Save and Add another' button.

Income summary

Income heading	% Project value	Amount (£)
Earned income	26.48%	£12,825
Local authority funding	0.00%	£0
Other public funding	0.00%	£0
Private income	3.10%	£1,500
Income total (cash)	29.57%	£14,325
Support in kind	39.47%	£19,118
Arts Council England Funding	30.96%	£14,995
Income total	100.00%	£48,438

Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	7.48%	£2,500
Confirmed	92.52%	£30,943
Income total	100.00%	£33,443

Please tick the box if you have less than 10% funding from sources other than the Arts Council.

Income heading	Description	Expected or confirmed	Amount
Earned income	Student Fees @ 75 each over 12 months x 10 artists	Confirmed	£9,000
Earned income	Artwork Sales Target	Expected	£1,000
Earned income	Student Fees @ 200 each per year x 13	Confirmed	£2,600
Earned income	Extra access to workshops / lectures @ 15 per year x 15 TOMA artist...	Confirmed	£225
Private income	Shop donations	Expected	£500
Private income	Private funding; individuals, artists, patrons	Expected	£1,000
Support in kind	Made in Roath residency space	Confirmed	£300
Support in kind	Royals Shopping Centre shop space rent & rates	Confirmed	£17,568
Support in kind	Focal Point Gallery Big Screen weekend exhibition	Confirmed	£500
Support in kind	The Old Waterworks use of print space	Confirmed	£750

Income details

Income heading: Earned income
Description: Student Fees @ 75 each over 12 months x 10 artists
Expected or confirmed: Confirmed
Amount (£): £9,000

Income details

Income heading: Earned income
Description: Artwork Sales Target
Expected or confirmed: Expected
Amount (£): £1,000

Income details

Income heading: Earned income
Description: Student Fees @ 200 each per year x 13
Expected or confirmed: Confirmed
Amount (£): £2,600

Income details

Income heading: Earned income
Description: Extra access to workshops / lectures @ 15 per year x 15 TOMA artist network
Expected or confirmed: Confirmed
Amount (£): £225

Income details

Income heading: Private income
Description: Shop donations
Expected or confirmed: Expected
Amount (£): £500

Income details

Income heading: Private income
Description: Private funding; individuals, artists, patrons
Expected or confirmed: Expected
Amount (£): £1,000

Income details

Income heading: Support in kind
Description: Made in Roath residency space
Expected or confirmed: Confirmed
Amount (£): £300

Income details

Income heading: Support in kind
Description: Royals Shopping Centre shop space rent & rates
Expected or confirmed: Confirmed
Amount (£): £17,568

Income details

Income heading: Support in kind
Description: Focal Point Gallery Big Screen weekend exhibition
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Support in kind
Description: The Old Waterworks use of print space
Expected or confirmed: Confirmed
Amount (£): £750

Income questions

Tell us how you have raised, or plan to raise, the income from other sources you have included in the income table.

This is to help us understand how realistic your budget is, and the partnership support that is in place. Income from other sources could include other grant applications, donations or crowdfunding.

Don't include any income that won't be used specifically for this project.

You can use up to 1500 characters to answer this.

I continue to work towards TOMA becoming self-sustaining. I will have an income of £9000 from Nov 2019 from 10 new participating artists paying £75 p/m over the year for the programme. This covers teaching costs & it is transparent where it is spent. The TOMA artist network launches, 13 previous TOMA artists have signed up confirming £2,600 income.

TOMA secured income from other sources over the past few years & they will be used again. This includes fee waivers from 4 visiting artists to the amount of £800 & commission from artwork sales/donations from the TOMA project space to the total of £1,550, proving a public space can help w/ fundraising. I expect more to be raised this year as Laura Adamson will support running the TOMA Project Space meaning I can concentrate on income routes through; patronage & fundraising activities. Departing from Metal as a CIC will help this as more funding streams will be available. I am looking at how other artist-run spaces & alternative schools run, much of their income comes from private sponsorship. I am building relationships to confirm more of this from visiting artists, local businesses + arts patrons. For example Sarah Lucas donated £1,500, Paul Robinson Solicitors donated £875 & Seedbed donated £22k. TOMA was employed to deliver art education in schools by Make Happen & bought in £6885 which paid TOMA artists to deliver & added to TOMA funds. I want to build on these to fill financial shortfalls & am in conversation with funders.

Tell us about the support in kind in your budget

Tell us how you have worked out your support in kind, and why it benefits your project.

You can use up to 1500 characters to answer this.

I have forged strong relationships w/ local partners using space in kind for TOMA artist participants to make & show work; Focal Point Gallery's Big Screen to show & discounted access to The Old Waterworks for TOMA artists to make work & research. These partners also support through marketing/promotion. I will continue to develop these relationships, collaboratively working & expanding the local network. The team at Focal Point Gallery (James Ravinet, Hayley Dixon) & The Old Waterworks (Warren Harper) also continue to give guidance & support.

Metal have hugely supported myself & TOMA in its development & running. TOMA will not need to use their space w/ our shopping centre site but this strong relationship will expand into the future & they are great friends & primary partner of TOMA.

I have secured rent free space from the Royals Shopping Centre to host TOMA public project space. The landlord has agreed to support any business rate charges for the duration of our stay. They are supportive and keen to bring art to the shopping centre's visiting public of shoppers & families who do not access art elsewhere.

Made In Roath have given studio space in kind for a TOMA residency expanding our relationships into Wales & beyond.

Expenditure

Please enter all your cash expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable. The table already includes any Support in kind you added on the Income screen so you do not need to add this.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line
 To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative costs	47.48%	£23,000
Making your work accessible	0.00%	£0
Developing your organisation and people	1.53%	£740
Marketing and developing audiences	2.23%	£1,080
Overheads	7.69%	£3,725
Assets - buildings, equipment, instruments and vehicles	0.00%	£0
Other	1.60%	£775
Personal access costs	0.00%	£0
Expenditure total (cash)	60.53%	£29,320
Support in kind	39.47%	£19,118
Expenditure total	100.00%	£48,438

Total income (for information): £48,438

Expenditure	Description	Amount
Artistic and creative costs	Practical Workshops evening @ 100 each x 5 sessions	£500
Artistic and creative costs	Practical workshops day long @ 200 each x 3 sessions	£600
Artistic and creative costs	Tutors @ 10 drop in days @ 200 each	£2,000
Artistic and creative costs	Visiting Artists @ 200 each x 10	£2,000
Artistic and creative costs	Critical Theory x 5 sessions	£650

Overheads	Travel expenses	£1,100
Overheads	Residency accomodation	£200
Overheads	The Old Waterworks use of space	£325
Artistic and creative costs	TOMA education prog. coordinator @ 27 days over a year @ 150 p/d	£4,050
Overheads	Website hosting	£150
Overheads	Cost of Services - Royals (elec / water / etc)	£800
Other	Contingency for TOMA education programme	£450
Developing your organisation and people	Setting up as Limited by Guarantee	£40
Overheads	Insurance	£850
Developing your organisation and people	Advice on setting up as charity from Paul Robinson Solicitors	£500
Artistic and creative costs	Exhibition #1 materials	£400
Artistic and creative costs	Exhibition #1 responsive event artist fee	£200
Artistic and creative costs	Exhibition #2 materials	£400
Artistic and creative costs	Exhibition #2 responsive event artist fee	£200
Artistic and creative costs	Exhibition #3 artist fee	£350
Artistic and creative costs	Exhibition #3 materials	£250
Artistic and creative costs	Exhibition #3 responsive event artist fee	£200
Artistic and creative costs	Exhibition #4 artist fee	£350
Artistic and creative costs	Exhibition #4 materials	£250
Artistic and creative costs	Exhibition #4 responsive event artist fee	£200
Artistic and creative costs	Exhibition #5 materials	£400
Artistic and creative costs	Curator / volunteer coordinator fee @ 150 p/d @ 6 days per show @ 5...	£4,500
Artistic and creative costs	Public programme coordinator fee @ 125 p/d @ 6 days per show @ 5 shows	£3,750
Marketing and developing audiences	Graphic designer	£500
Developing your organisation and people	Accountant	£200
Artistic and creative costs	Technician fee @ 125 p/d @ 14 days	£1,750
Marketing and developing audiences	Printing promo material	£300
Marketing and developing audiences	Printing tee shirts	£280
Other	Contingency for Royals shopping space public programme	£325
Overheads	Business account	£300

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Practical Workshops evening @ 100 each x 5 sessions

Amount (£): £500

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Practical workshops day long @ 200 each x 3 sessions

Amount (£): £600

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Tutors @ 10 drop in days @ 200 each

Amount (£): £2,000

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Visiting Artists @ 200 each x 10

Amount (£): £2,000

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Critical Theory x 5 sessions
Amount (£): £650

Expenditure details

Expenditure heading: Overheads
Description: Travel expenses
Amount (£): £1,100

Expenditure details

Expenditure heading: Overheads
Description: Residency accomodation
Amount (£): £200

Expenditure details

Expenditure heading: Overheads
Description: The Old Waterworks use of space
Amount (£): £325

Expenditure details

Expenditure heading: Artistic and creative costs
Description: TOMA education prog. coordinator @ 27 days over a year @ 150 p/d
Amount (£): £4,050

Expenditure details

Expenditure heading: Overheads
Description: Website hosting
Amount (£): £150

Expenditure details

Expenditure heading: Overheads
Description: Cost of Services - Royals (elec / water / etc)
Amount (£): £800

Expenditure details

Expenditure heading: Other
Description: Contingency for TOMA education programme
Amount (£): £450

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Setting up as Limited by Guarantee
Amount (£): £40

Expenditure details

Expenditure heading: Overheads
Description: Insurance

Amount (£): £850

Expenditure details

Expenditure heading: Developing your organisation and people

Description: Advice on setting up as charity from Paul Robinson Solicitors

Amount (£): £500

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Exhibition #1 materials

Amount (£): £400

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Exhibition #1 responsive event artist fee

Amount (£): £200

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Exhibition #2 materials

Amount (£): £400

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Exhibition #2 responsive event artist fee
Amount (£): £200

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Exhibition #3 artist fee
Amount (£): £350

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Exhibition #3 materials
Amount (£): £250

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Exhibition #3 responsive event artist fee
Amount (£): £200

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Exhibition #4 artist fee
Amount (£): £350

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Exhibition #4 materials

Amount (£): £250

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Exhibition #4 responsive event artist fee

Amount (£): £200

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Exhibition #5 materials

Amount (£): £400

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Curator / volunteer coordinator fee @ 150 p/d @
6 days per show @ 5 shows

Amount (£): £4,500

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Public programme coordinator fee @ 125 p/d @ 6 days per show @ 5 shows
Amount (£): £3,750

Expenditure details

Expenditure heading: Marketing and developing audiences
Description: Graphic designer
Amount (£): £500

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Accountant
Amount (£): £200

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Technician fee @ 125 p/d @ 14 days
Amount (£): £1,750

Expenditure details

Expenditure heading: Marketing and developing audiences
Description: Printing promo material
Amount (£): £300

Expenditure details

Expenditure heading: Marketing and developing audiences

Description: Printing tee shirts

Amount (£): £280

Expenditure details

Expenditure heading: Other

Description: Contingency for Royals shopping space public programme

Amount (£): £325

Expenditure details

Expenditure heading: Overheads

Description: Business account

Amount (£): £300

Expenditure questions

Tell us how you will manage the budget for this project, and about your previous experience of managing budgets.

You can use up to 1500 characters to answer this.

I managed the TOMA budget since 2015, including a funding income from Seedbed of £22k, income from TOMA participating artists in 2016 of £4,800, income from TOMA artists in 2017/2018 of £16,200 & recent ACE funding bid of £14,880. I have had support from Metal Southend staff to do this & will continue to get advice & support from Colette Bailey & Nicky Bettell here during TOMA's transition into a CIC. This support has been confirmed to continue. I will be employing an accountant to keep track & file records in addition to my own book keeping. Paul Robinson Solicitors will give me legal advice on setting up as a CIC which will help smooth transition.

I have over 7 years experience in managing budgets for art & educational projects & exhibitions as an artist and curator working w/ organisations including; Action for Children The Big Egg Hunt, Breast Cancer Care, Mind & Metal. These projects always came in on time and within budget.

In 2015 I was in charge of a curatorial budget to install artworks for a high-profile charity exhibition & art auction for Breast Cancer Care & Rolls Royce. Staged at Rolls Royce Berkeley Square & The Royal Automobile Club in London I worked with artists including Yinka Shonibare, Maggi Hambling, Mark Wallinger & Gavin Turk. The project raised over £80k for the charity. I liaised with artists and galleries to ensure positive relationships were built and kept & advised the charity on creative direction surrounding the exhibitions & auction.

Tell us how you have worked out the costs in your project budget, including the costs of any purchases.

You can use up to 1500 characters to answer this.

TOMA has been running for just under 4 years & these figures were taken from experiences during this time. I have kept accurate consistent accounts since embarking on TOMA in Nov 2015. I have calculated artistic spending costs from personal experiences on historical projects & looked at suggested rates from ACE applications & rates set by Artists' Union England. I have reached out to individuals (graphic designer Daniel Harding, technician Shaun Badham & curatorial assistant Laura Adamson) to be transparent w/ artist fees & ensure they are happy. I have done the same with artist tutors.

As I still have exhibition structures, walls, chairs & tables stored & saved from the previous ACE funding application (Royals Shopping Centre offered to store it free of charge as support in kind) exhibition materials will be nominal for essentials of paint, shelving, plinth & hanging materials. There may be extra wiring/electronics needed for installs. If equipment is bought it will be stored & insured as before to make sure the investment is sound and cared for.

Marketing costs are taken from experience of organising TOMA including website hosting, Squarespace, printing costs of physical prospectuses & ephemera & the many exhibition installs done over this time. As regards administrative costs I have researched the best place for a business account, insurance & setting up as a CIC & reached out to Paul Robinson Solicitors for a discounted price on legal advice.

Fair pay

We are committed to making sure that those who work in arts and culture are properly and fairly paid.

Please read the fair pay section of our How to Apply guidance for more information.

Have you used any recognised pay guidelines to work out pay for those involved in your project (including you)? Yes – if so, which guidelines have you used?

Please explain in more detail.

You can use up to 600 characters to answer this.

I have looked at other ACE project grants & checked Artist Union payment guidelines.

There are other people included in the delivery of my project, as workers or volunteers. I am aware of my statutory responsibilities.



The latest government guidance on employing people is here.

Management: what we want to know

Management is one of our four criteria.

In this section we want you to tell us how you will manage your project. We will ask you to tell us about any partners involved in the project, where it will be taking place and how you will evaluate the project. We will ask you to fill in a timeline of the key stages of your project, and tell us about the planning you've done to date.

Please read the Management section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- if the activity is realistic and well planned (including having a realistic tour schedule, where appropriate);**
- if the application shows your ability to manage the activity successfully;**
- if the team delivering the project has a track record of managing similar activity;**
- if the activity is supported by appropriate partnerships; and**
- if plans to evaluate the activity are appropriate.**

Project partners

If you are working with other people or organisations to support the management and/or delivery of your project, we'd like to know about their role and whether their involvement is confirmed.

The table at the bottom of the page will populate with the information you enter about the partners involved in your project.

Tell us about your, and your partners', recent experience in managing similar types of projects.

You can use up to 1500 characters to answer this.

I have worked as an artist & w/in art education since 2011. This includes working w/ Tate, Victoria & Albert Museum, Barbican, Mind & community groups & schools. I am a South Essex College BA Fine Art visiting lecturer & artist educator at Southend Adult Community College. I founded TOMA & coordinated the programme since Nov 2015. I have partnered w/ local Southend organisations including;

Metal; Artistic Director Colette Bailey has led the company since 2005 & has proven skills in strategic development of projects. TOMA is becoming its own entity but she will help ensure a smooth transition of the project & be a trusted partner in the future. Nicky Bettell (Finance Admin) will advise me on budgeting & accounting. I will work w/ Nicky once TOMA is a CIC.

Focal Point Gallery is a South Essex contemporary art gallery. Curator James Ravinet has given advice & supported TOMA's development. TOMA will be collaborating w/ FPG to use their Big Screen to exhibit work. The Old Waterworks is an artist-run space in Southend. I am collaborating w/ Warren Harper to incorporate the use of their ACE supported library & print space for TOMA artists.

The Royals Shopping Centre will provide space in kind for TOMA. I have built a great relationship w/ them & recently project managed a run of exhibitions for BA students in a space there. In response to my work there I have been involved in council meetings about creative solutions for the future of the high street.

To add a partner
To add a partner, click the 'Add new item' icon on the left of the screen. To add more than one partner, use the 'Save and Add another' button.

Partner name	Main contact	Email address	Role in project	Confirmed or expected
Metal Southend	Colette Bailey	colette@metal-southend.co.uk	Support & guidance	Confirmed
Royals Shopping Centre	Dawn Jeakings	dawn@royalsshoppingcentre.co.uk	Space in kind for TOMA Proj...	Confirmed
The Old Waterworks	Warren Harper	warren@theoldwaterworks.co.uk	Advice, guidance & space fo...	Confirmed
Focal Point Gallery	James Ravinet	JamesRavinet@focalpointgallery.co.uk	Support, guidance & platfor...	Confirmed
Made in Roath	Clare Charles	clare@made-in-roath.co.uk	Space in kind for TOMA resi...	Confirmed

Partners details

Partner name: Metal Southend
Main contact (if organisation): Colette Bailey
Email address: [REDACTED]
Role in project: Support & guidance
Confirmed or expected: Confirmed

Partners details

Partner name: Royals Shopping Centre
Main contact (if organisation): Dawn Jeakings
Email address: [REDACTED]
Role in project: Space in kind for TOMA Project Space
Confirmed or expected: Confirmed

Partners details

Partner name: The Old Waterworks
Main contact (if organisation): Warren Harper
Email address: war[REDACTED]@com
Role in project: Advice, guidance & space for TOMA artists to print & research
Confirmed or expected: Confirmed

Partners details

Partner name: Focal Point Gallery
Main contact (if organisation): James Ravinet

Email address: [REDACTED]
Role in project: Support, guidance & platform for artist video in form of an exhibition
Confirmed or expected: Confirmed

Partners details

Partner name: Made in Roath
Main contact (if organisation): Clare Charles
Email address: [REDACTED]
Role in project: Space in kind for TOMA residency
Confirmed or expected: Confirmed

Location

We are interested in where the projects we support are happening, and whether they involve touring. It's important for getting a fuller picture about where our investment reaches. We report to our funders on where the activities we fund happen.

Activity that involves touring

A project that includes presenting the same programme of work in a number of different locations.

Activity that doesn't involve touring

A project that happens in just one place, that happens in several different places but isn't about touring work, or doesn't happen in any specific place (for example online work)

Some touring and other types of activity

A project that involves showing the same work in a number of locations, and some work that isn't touring (eg a tour and some organisational development work).

My project: doesn't include any touring at all

Non-touring

Location details

Using the tool below, please enter the location(s) where your non-touring activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

If your project is not happening in a specific place, please enter your home postcode.

Name of the location	Local authority
TOMA Project Space (Royals Shopping Centre)	Southend-on-Sea

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): TOMA Project Space (Royals Shopping Centre)

Enter postcode: SS1 1DG

No postcode available:

Local authority: Southend-on-Sea

Have you received any advice from this local authority? No

Project plan

Planning to date

Tell us about the planning and preparation you have already done.

This work should not be included as a cost in your budget; we cannot fund activity that has already taken place.

You can use up to 1500 characters to answer this.

I have secured space at the Royals Shopping Centre for the public programme, the rent will be waived as support in kind. I can start working in the space if this funding is approved very swiftly. Preparations for animating the space have begun; conversations w/ participating artists about possible events/exhibitions, discussions w/ artist partners about their role in curation and technical help, as well as local partners & audience research as regards interest into the new route for this artist-run space in Southend.

I have planned the recruitment of 10 new participating artists for TOMA 2019 to launch via an open call. I have secured artist mentors to be part of the selection & interview panel. The TOMA course is programmed in response to what new artist participants want. I have secured space at partner organisations for reading groups (The Old Waterworks), crits (Chalkwell train station), lectures, workshops & residencies (Made in Roath, Cardiff), contacting artist tutors and alternative/traditional art schools for cross-collaborative opportunities (The Syllabus, Royal Academy, Royal College of Art, Autograph). I have confirmed 13 of the participating artists from the past 2 years will stay on to form the TOMA artist network.

I have done research on how to set up a CIC & confirmed an accountant & decided which business account to go for.

* Project Timeline

Please use the table to list the main stages and tasks of the project from the start date onwards, and to show who will lead on each part of the project.

Enter at least one stage, and add each project stage in order.

To create the table, click the 'Add new item' icon on the left of the screen to add a project stage. To add more than one stage, use the 'Save and Add another' button.

The table at the bottom of the page will populate with the information you enter.

Start date	End date	Activity or task details	Task lead
12/08/2019	30/09/2019	TOMA education programme artist participant open call	Emma Edmondson
12/08/2019	19/08/2019	set up TOMA as CIC, business acct	Emma Edmondson

12/09/2019	28/09/2019	TOMA project space enter, revamp, install	Emma Edmondson
13/09/2019	21/10/2019	Launch of open call for exhibition artists for TOMA space	Laura Adamson
28/09/2019	30/11/2019	TOMA space opens with show #1	Emma Edmondson
19/10/2019	19/10/2019	Event in response to show #1	Laura Adamson
10/10/2019	11/10/2019	Interviews for TOMA artists	Emma Edmondson
02/11/2019	02/11/2019	Open crit hosted by show artist	Laura Adamson
30/11/2019	30/11/2019	TOMA artists start 12-month programme	Emma Edmondson
30/11/2019	30/11/2019	TOMA space show #1 closes	Laura Adamson
02/12/2019	06/12/2019	TOMA space de-rig and install	Shaun Badham
07/12/2019	08/02/2020	TOMA space opens with show #2	Emma Edmondson
21/12/2019	21/12/2019	Event in response to show #2	Laura Adamson
18/01/2020	18/01/2020	Open crit hosted by show artist	Laura Adamson
10/02/2020	21/02/2020	TOMA space de-rig and install	Shaun Badham
22/02/2020	02/05/2020	TOMA space opens with show #3	Emma Edmondson
21/03/2020	21/03/2020	Event in response to show #3	Laura Adamson
04/04/2020	04/04/2020	Open crit hosted by show artist	Laura Adamson
13/04/2020	19/04/2020	TOMA artists residency at Made in Roath in Cardiff	Clare Charles
04/05/2020	15/05/2020	TOMA space de-rig and install	Shaun Badham
16/05/2020	01/08/2020	TOMA space opens with show #4	Emma Edmondson
13/06/2020	13/06/2020	Event in response to show #4	Laura Adamson
04/07/2020	04/07/2020	Open crit hosted by show artist	Laura Adamson
03/08/2020	14/08/2020	TOMA space de-rig and install	Shaun Badham
15/08/2020	10/10/2020	TOMA space opens with show #5	Emma Edmondson
05/09/2020	05/09/2020	Event in response to show #5	Laura Adamson
19/09/2020	19/09/2020	Open crit	Laura Adamson
12/10/2020	16/10/2020	TOMA space de-rig and install	Shaun Badham
31/10/2020	31/10/2020	TOMA artists end 12 month education programme	Emma Edmondson

Project plan details

Start date: 12/08/2019
End date: 30/09/2019
Activity or task details: TOMA education programme artist participant open call
Task lead: Emma Edmondson

Project plan details

Start date: 12/08/2019
End date: 19/08/2019
Activity or task details: set up TOMA as CIC, business acct
Task lead: Emma Edmondson

Project plan details

Start date: 12/09/2019
End date: 28/09/2019
Activity or task details: TOMA project space enter, revamp, install
Task lead: Emma Edmondson

Project plan details

Start date: 13/09/2019
End date: 21/10/2019
Activity or task details: Launch of open call for exhibition artists for TOMA space
Task lead: Laura Adamson

Project plan details

Start date: 28/09/2019
End date: 30/11/2019
Activity or task details: TOMA space opens with show #1
Task lead: Emma Edmondson

Project plan details

Start date: 19/10/2019
End date: 19/10/2019
Activity or task details: Event in response to show #1
Task lead: Laura Adamson

Project plan details

Start date: 10/10/2019
End date: 11/10/2019
Activity or task details: Interviews for TOMA artists
Task lead: Emma Edmondson

Project plan details

Start date: 02/11/2019
End date: 02/11/2019
Activity or task details: Open crit hosted by show artist
Task lead: Laura Adamson

Project plan details

Start date: 30/11/2019
End date: 30/11/2019
Activity or task details: TOMA artists start 12-month programme
Task lead: Emma Edmondson

Project plan details

Start date: 30/11/2019
End date: 30/11/2019
Activity or task details: TOMA space show #1 closes
Task lead: Laura Adamson

Project plan details

Start date: 02/12/2019
End date: 06/12/2019
Activity or task details: TOMA space de-rig and install
Task lead: Shaun Badham

Project plan details

Start date: 07/12/2019
End date: 08/02/2020
Activity or task details: TOMA space opens with show #2
Task lead: Emma Edmondson

Project plan details

Start date: 21/12/2019
End date: 21/12/2019
Activity or task details: Event in response to show #2
Task lead: Laura Adamson

Project plan details

Start date: 18/01/2020
End date: 18/01/2020
Activity or task details: Open crit hosted by show artist
Task lead: Laura Adamson

Project plan details

Start date: 10/02/2020
End date: 21/02/2020
Activity or task details: TOMA space de-rig and install
Task lead: Shaun Badham

Project plan details

Start date: 22/02/2020
End date: 02/05/2020
Activity or task details: TOMA space opens with show #3
Task lead: Emma Edmondson

Project plan details

Start date: 21/03/2020
End date: 21/03/2020
Activity or task details: Event in response to show #3
Task lead: Laura Adamson

Project plan details

Start date: 04/04/2020
End date: 04/04/2020
Activity or task details: Open crit hosted by show artist
Task lead: Laura Adamson

Project plan details

Start date: 13/04/2020
End date: 19/04/2020
Activity or task details: TOMA artists residency at Made in Roath in Cardiff
Task lead: Clare Charles

Project plan details

Start date: 04/05/2020
End date: 15/05/2020
Activity or task details: TOMA space de-rig and install
Task lead: Shaun Badham

Project plan details

Start date: 16/05/2020
End date: 01/08/2020
Activity or task details: TOMA space opens with show #4
Task lead: Emma Edmondson

Project plan details

Start date: 13/06/2020
End date: 13/06/2020
Activity or task details: Event in response to show #4
Task lead: Laura Adamson

Project plan details

Start date: 04/07/2020
End date: 04/07/2020
Activity or task details: Open crit hosted by show artist
Task lead: Laura Adamson

Project plan details

Start date: 03/08/2020
End date: 14/08/2020
Activity or task details: TOMA space de-rig and install
Task lead: Shaun Badham

Project plan details

Start date: 15/08/2020
End date: 10/10/2020
Activity or task details: TOMA space opens with show #5
Task lead: Emma Edmondson

Project plan details

Start date: 05/09/2020
End date: 05/09/2020
Activity or task details: Event in response to show #5
Task lead: Laura Adamson

Project plan details

Start date: 19/09/2020
End date: 19/09/2020
Activity or task details: Open crit
Task lead: Laura Adamson

Project plan details

Start date: 12/10/2020
End date: 16/10/2020
Activity or task details: TOMA space de-rig and install
Task lead: Shaun Badham

Project plan details

Start date: 31/10/2020

End date: 31/10/2020

Activity or task details: TOMA artists end 12 month education programme

Task lead: Emma Edmondson

Evaluation

Results of your project

Please estimate the results of your project in the categories below. Enter '0' (zero) for any item that is not relevant.

Project Results	Estimated
Number of new products or commissions	15
Period of employment for artists (in days)	166
Number of performance or exhibition days	154
Number of sessions for education, training or participation	59

Divide the day into three sessions (morning, afternoon and evening). A session is any one of these.

Tell us how you will evaluate your project.

Tell us how you plan to monitor the progress of your project, and evaluate your outcomes throughout the project. Think about all the parts of your project, including quality, public engagement, finance and management. If we give you a grant, we will ask you to evaluate your work and fill in an activity report at the end of your project.

You can use up to 1500 characters to answer this.

Evaluation is already ingrained into my art practice & TOMA & I will continue to work in this way. At the end of 2018 I created a detailed feedback questionnaire for TOMA artists which helped shape the lay of the land of this new funding application. In addition I held a day long feedback session with local partners & artists including Metal, Focal Point Gallery, The Old Waterworks, Grrrrl Zine, Shaun Badham & Priya Mistry. This transparent feedback session also helped to shape the future of TOMA. I will continue to work in these ways.

Since its inception (Nov 2015) I monitored TOMA's development through recording; how many applications are received, how many people enquire about TOMA, attendees to events, exhibitions & openings, social media support, website visits, podcast reach, mailing list & word of mouth. I will continue to document & evaluate these statistics. I will continue to log attendee figures at openings & events at the Royals Shopping Centre space, including a feedback box in the space & a new page on the website asking for anonymous feedback on events. I will create a feedback group from staff & visitors to the Royals Shopping Centre. This mixture of public & artist feedback will help to shape how the space is used & future programming. I will continue to have a TOMA legacy and at the end of the year write a report to share with my partners covering what I created, my aims, objectives and successes.

Monitoring information

To update any of this information please return to your applicant profile.

We may use this information to report to the Government or to monitor the different backgrounds of people who receive grants. We will not use this information to assess your application. If you do not know some of the information or you would prefer not to provide it, you can fill in the 'Not known/Prefer not to answer' box. Please give the number of senior managers and members on your management committee, board, governing body or council who are from the following groups.

Ethnicity:

White:	Select:
British	<input checked="" type="checkbox"/>
Irish	<input type="checkbox"/>
Gypsy or Irish traveller	<input type="checkbox"/>
Any other white background	<input type="checkbox"/>

Mixed:	
White and Black Caribbean	<input type="checkbox"/>
White and Black African	<input type="checkbox"/>
White and Asian	<input type="checkbox"/>
Any other Mixed/Multiple ethnic background	<input type="checkbox"/>

Asian/Asian British:	
Indian	<input type="checkbox"/>
Pakistani	<input type="checkbox"/>
Bangladeshi	<input type="checkbox"/>

Chinese	<input type="checkbox"/>
Any other Asian background	<input type="checkbox"/>

Black/Black British:	
African	<input type="checkbox"/>
Caribbean	<input type="checkbox"/>
Any other Black background	<input type="checkbox"/>

Other:	
Arab	<input type="checkbox"/>
Any other ethnic background	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Age:

Age	Select:
0-19	<input type="checkbox"/>
20-34	<input type="checkbox"/>
35-49	<input checked="" type="checkbox"/>
50-64	<input type="checkbox"/>
65 and over	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

*** Disability status:**

Do you identify as a deaf or disabled person, or have a long term health condition?

	Select:
Yes	<input type="checkbox"/>
No	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Gender identity:

Gender	Select:
Female	<input checked="" type="checkbox"/>
Male	<input type="checkbox"/>
Non-binary	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Gender assumed to be at birth:

Is your gender identity different to that which it was assumed to be at birth?

	Select:
Yes	<input checked="" type="checkbox"/>
No	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

*** Please tick the description which best describes your sexual orientation:**

Sexual Orientation	Select:
Bisexual	<input type="checkbox"/>

Gay man	<input type="checkbox"/>
Gay Woman/Lesbian	<input type="checkbox"/>
Heterosexual/Straight	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on Arts Council National Lottery Project Grants and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you.

We handle any personal data we receive in accordance with the EU General Data Protection Regulation (2016/679), the UK Data Protection Act 2018 and other applicable laws that regulate the use and privacy of personal data (Data Protection Law). For more information about the personal data that we collect, what we use it for, and your data protection rights, please refer to our Privacy Notice.

As a public organisation we also have to follow the Freedom of Information Act 2000.

You must read the Freedom of Information (FOI) guidance on our website (<https://www.artscouncil.org.uk/freedom-information#section-6>) before you sign your application.

By signing this application form, you acknowledge the following:

1. That we will use this application form and the information you give to us, including any personal data as referred to in our Privacy Notice, for the following purposes:
 - a) To decide whether to give you a grant.
 - b) To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
 - c) To hold in our database and use for statistical purposes.
 - d) If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Digital, Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
 - e) If we offer you a grant, you will support our work to campaign for arts and culture, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic and cultural excellence.
 - f) As an organisation that gives out public funds, we may carry out checks on the personal and financial information you provide us. If you provide false, fraudulent or inaccurate information in your application or at any point in the lifetime of any funding agreement we enter into with you, we may share the information about you with other National Lottery distribution bodies and relevant external bodies to prevent fraud and money laundering. If we identify or suspect fraudulent activity we will report this to the police and take appropriate action.

I confirm that, as far as I know, the information in this application is true and correct.

I confirm that I am 18 years old or over (or will be at the time of accepting any grant offer made)

Name: Emma Edmondson

2. You have read and understood our Freedom of Information (FOI) guidance (<https://www.artscouncil.org.uk/freedom-information#section-6>) and acknowledge that if information about this application is requested under the FOI Act, we will process that request in line with our obligations under the FOI Act.

3. Tick this box to confirm you meet our bank account requirements as set out in our Bank Details guidance.

4. Tick this box if you or any individual involved in the delivery of this activity - has worked for Arts Council England in the last three years - is an Arts Council (Area or National) council member - is related to a current member of staff or council member

I am happy to be contacted by Arts Council England, or by a third-party organisation on behalf of Arts Council England, for feedback to help evaluate the programme.

Submission summary

The submission summary displays a list of all the steps you've worked through. If you have completed a step successfully, there will be a green tick beside it. If a step is incomplete or has not been completed successfully, this will be indicated by a red tick. A hyperlinked statement will tell you what part of each step needs attention. Click on this hyperlinked statement to take you to the step and make your amendments.

By clicking submit, you are submitting your completed application form for our consideration.

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Public engagement	No Input Required
Audience and participants	No Input Required
Public engagement	05/06/2019
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Finance	No Input Required
Income	05/06/2019
Income questions	05/06/2019
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Expenditure questions	29/05/2019
Management	No Input Required
Partners	29/05/2019
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